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CATALOGUE
OF
THE RENOWNED COLLECTION
OF
ITALIAN MAJOLICA

The Property of
DR. ALFRED PRINGSHEIM
of Munich

THE FIRST PORTION

Days of Sale

FIRST DAY	Wednesday, 7th June	LOTS 1 to 100
SECOND DAY	Thursday, 8th June	LOTS 101 to 200

1939

Illustrated Catalogue (36 plates)



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THE PRINGSHEIM COLLECTION

CATALOGUE

OF

THE RENOWNED COLLECTION OF SUPERB ITALIAN MAJOLICA

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TUSCAN, FLORENTINE AND FAENZA
"OAK LEAF" DRUG JARS, VASES, JUGS AND DISHES
DERUTA LUSTRED PORTRAIT DISHES AND ALBARELLOS

GUBBIO LUSTRED DISHES
by Maestro Giorgio Andreoli and Maestro Cencio

AN IMPORTANT LUSTRED DISH
by "The Master of the Three Graces"

RARE SIENA PLATES AND FAENZA (Casa Pirota) TONDINOS
AND MOULDED DISHES, *by Virgiliotto Calamelli*

A LONG SERIES OF URBINO WARES, INCLUDING SPECIMENS
OF FAMOUS SERVICES, *by Fra. Xanto Avelli, Nicola Pellipario and*
his Sons at the Fontana Workshop

CASTEL DURANTE PORTRAIT DISHES, *by Nicola Pellipario*
PLATES, *by Giovanni Maria*

Interesting examples from the botegas of CAFFAGGIOLO and VENICE

*The numerals at the end of certain lots refer to the numbers in the
printed Catalogue of the Collection by Otto von Falke (Volumes I and II)*

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THE PRINGSHEIM COLLECTION

CATALOGUE

OF

THE RENOWNED COLLECTION OF ITALIAN MAJOLICA

The Property of

DR. ALFRED PRINGSHEIM

of Munich

FIRST DAY'S SALE

Wednesday, 7th June, 1939

EARLY MAJOLICA, MOSTLY FIFTEENTH CENTURY

- 1 AN ALBARELLO of small waisted cylindrical form, decorated with Gothic foliate scrolls in brilliant enamels and inscribed on a ribbon label round the centre with the name of the drug "DIA·RORRUMA·M" within a narrow blue chevron border round the neck and base, $6\frac{3}{4}$ in., *Faenza, circa 1480 (type cf. von Beckerath Cat., pl. 25)*
- 2 AN ALBARELLO, painted in dark orange with a springing figure of a puma with lion-like hind legs and tail and with a manganese collar and blue ring, the rest of the jar with bold Gothic foliate scrolls and a dash border round the neck, $8\frac{3}{8}$ in., ?*Faenza, circa 1480*
- 3 A DOUBLE-HANDLED JAR of waisted cylindrical form with two massive rope-twisted handles, decorated on one side within a rectangular panel with a blue and orange shield of *testa di cavallo* type and on the reverse between leaf scrolls inscribed on a label "AMA·DIO", thin dash ornament round the base, blue leaves and orange zig-zag round the shoulders and neck, $8\frac{3}{4}$ in., *Tuscan, circa 1480 (11)*

* * * A plainer drug jar with similar curious leafage is illustrated by Honey and Ridout in the Catalogue of the William Ridout Collection, pl. 10, fig. 10.

- 4 A PHARMACY EWER with short straight spout, flat loop handle and cylindrical neck surmounting an oviform body, boldly decorated with Gothic foliate scrolls, a green hawk under the spout and under the handle on a ribbon label the name of the drug MELE-ROSATO, the neck with dark blue snake like scrolls, 11in., *Faenza, end 15th Century* (21)

* * * From the Sigismond Bardac Collection.

The type of decoration is seen on a vase illustrated by Borenius in the Catalogue of the Leverton Harris Collection, pl. 6D.

- 5 A FINE EARLY "OAK LEAF" JAR with oviform body and double strap handles on the shoulders, decorated in brilliant blue with two hounds and conventional oak leaves with manganese stems, the neck and sides with large oval dots in blue enamel on a cream ground, 8in., *Florentine, first half of the 15th Century* (3)

* * * From the G. J. de Osma Collection.

Illustrated by Henry Wallis in "Oakleaf Jars", fig. 33.

[See ILLUSTRATION]

- 6 A RARE SMALL ARMORIAL JUG with pear-shaped body and pinched lip-spout joined to the body by a strong loop handle, decorated in Hispano Moresque style with vertical panels of scrolling foliate motifs in manganese, yellow and blue, in an oval under the spout on a blue *testa di cavallo* shield, a white leopard rampant with yellow crescent and manganese mantling, at either side of the junction of the handle and the body a waisted ladder-like mark, 6 $\frac{3}{4}$ in., *Florentine, circa 1460* (5)

* * * The mark is illustrated by Bode in "Die Anfänge der Majolikakunst in Toskana", mark pl. 1, found on a lipped jug, illustrated on pl. 32. The Hispano Moresque style of decoration is seen on an albarello, p. 26.

[See ILLUSTRATION]

- 7 A DOUBLE-HANDLED JAR of short albarello form, decorated on either side with three leaves in orange and green outlined in blue within blue dash side panels, blue scroll and dash border round the neck and base, 6 $\frac{1}{2}$ in., *Florentine, end 15th Century*



6



5

- 8 AN ATTRACTIVE EARLY ALBARELLO of tall waisted form, decorated with Gothic foliate scrolls and peacock feather motifs perhaps in reference to Cassandra Pavona, beloved of Galeotto Manfredi, Lord of Faenza, inscribed on a label round the centre of the body with the name of the drug OPIMELBIF. F, the neck and base with blue scrolls, $12\frac{1}{2}$ in., *Faenza, circa 1480* (24) (cf. *Damiron Collection, Sotheby's, 16th June, 1938, lot 9*)
- 9 ANOTHER EARLY ALBARELLO of very similar type, but instead of peacock feathers, the label which is inscribed "F·ACETO·FITATI·CIT" is between bands of Gothic foliage in shades of blue, orange, manganese and green, meander foliate borders round the neck and base, $12\frac{1}{4}$ in., *Faenza, circa 1480* (22) (cf. *Beckerath Catalogue, pl. 19*)
- 10 AN ARMORIAL PLATE of small size, decorated in the centre in black with the Medici Arms within a border of flower heads alternately in dark blue and polychrome enamels of unusual pattern, $9\frac{1}{2}$ in., *Florentine, second half of the 15th Century*
- * * Bode in "Die Anfänge der Majolikakunst in Toskana" illustrates a similar design on pl. 26 .
- 11 A MASSIVE DOUBLE-HANDLED ALBARELLO with stout manganese and green rope-twisted handles, painted with panels of Gothic foliage in orange, green, manganese and blue, the neck, shoulders and base with primitive blue leaf motifs and scrolls, 11in., *Florentine, circa 1470* (9)
- * * From the Boy Collection, cat. no. 92.
- 12 A LARGE DRUG VASE of oviform shape, decorated with a profile helmeted head of a warrior in a circular medallion in front and round the body within a broad band with a scrolling foliate pattern in shades of blue, orange and green, narrower bands round the neck and base and below the portrait inscribed with the name of the drug OTI·MIRABOLANI A· DENDIVIE on a white label, $12\frac{1}{4}$ in., *Siena or Faenza, circa 1500* (55)
- * * The decoration as well as the shape of this potiche would indicate that the potter and painter were familiar with Chinese and Persian ceramics. See Beckerath Catalogue, pl. R, no. 307.

- 13 A MAGNIFICENT EARLY MOULDED "OAK LEAF" JAR with double handles ornamented with blue rope twists in relief, decorated on each side in relief with a winged griffin in manganese on a gold ground, within an orange barbed medallion, the points of the medallion with "fleur-de-lys" flanked by sprays of blue oak leaf motifs and manganese lines, similar motifs at the junction of the handles, the oviform body surmounted by a short cylindrical neck, 9 $\frac{1}{4}$ in., *Florentine early 15th Century* (2)

* * * Illustrated by Bode in "Die Anfänge der Majolikakunst in Toskana", p. 11.

This jar should be compared with another formerly in the Bode Collection and sold in the Glogowski collection in these rooms, 8th June, 1932, no. 64, others exist in the Louvre, the Marcuard Collection, Florence; the Dublin Museum and the Leverton Harris Collection, pl. 2, 3.

[See FRONTISPIECE]

- 14 A RARE MASSIVE EARLY JUG with ovoid body, pinched lip spout and strong loop handle with rope moulding, boldly painted in front with the "fleur-de-lys" arms of Florence in orange and blue, within a green, blue and orange wreath supported by two angels outlined in blue and with orange hair and orange and blue wings, on a ground of small intertwined floral ornament and within a coloured surround of bold Gothic foliage, 15in., *Florentine, circa 1470* (43)

* * * The form of jug is illustrated by Bode, pl. 35; see also Rackham, "Guide to Italian Maiolica", Victoria and Albert Museum, pl. 10.

[See ILLUSTRATION]





- 15 A FINE ARMORIAL DRUG JAR of baluster form with cylindrical neck, decorated on a *testa di cavallo* shield with a double bodied rampant leopard beneath three "fleur-de-lys" in yellow on a dark blue ground with manganese mantling, within a green circular wreath supported by putti on a ground of symmetrical flowering stems, principally in blue with touches of orange, the reverse with a monastic mark in blue within a blue laurel wreath edged with yellow, the lower half of the jar and the neck with floral ornament matching the body, 15in., *Faenza, circa 1480* (42)

* * * A very similar jar with the same arms is in the Victoria and Albert Museum, South Kensington (8389-1863), illustrated by Solon in "Italian Majolica", pl. 19, and illustrated by Rackham in the "Guide to Italian Maiolica", Victoria and Albert Museum, pl. 2.

[See ILLUSTRATION]

- 16 A CAFFAGGIOLO DISH of saucer shape, decorated in the centre with a red and green chequer medallion within an inner ball border and an outer border of ovolo panels in blue with orange and blue flower-head and medallion motifs, the underside with a creamy yellow glaze, 13½in., *circa 1500* (31)

* * * A plate with a similar border and a rabbit central medallion is illustrated in the Beckerath Catalogue, pl. 52, no. 268; the same chequer medallion appears on a plate in the Kahn Collection, New York, illustrated in the catalogue, no. 403.

- 17 A FINE LARGE ARMORIAL DISH, decorated in the centre in manganese with the Orsini Arms within a narrow yellow border and a fine bold laurel wreath in shades of blue, orange and green in the well, the everted rim with a narrower wreath of similar tone with outer bands of yellow and blue, the underside of the dish with a warm cream glaze, 17½in., *Faenza, circa 1480* (51)

- 18 AN UNUSUAL LARGE DISH with deep sunk centre, decorated with a sun in splendour in blue and orange, the well border painted on a cream ground with thirteen blue crosses surmounting a cairn composed of three rocks, the everted rim with a band of trellis motifs in orange and blue within narrower borders in green, the underside with two short loop handles for carrying and a pink tinted cream glaze, the flat base unglazed, 19in., *Faenza, end 15th Century* (30)

* * * The coloured illustration of the Pringsheim Catalogue, vol. 1, pl. 18, no. 30, depicts the rays of the sun in red, whereas they are of a definite orange tint. For cross and mound motifs see lot 135 below.

- 19 A DISH of saucer shape, painted in the centre with a green bird pecking at its breast, perhaps a "pelican in its piety", within orange and green borders and two outer borders of pyramidal scrolls and grasses alternately in orange and blue and a trellis border of the same colours, $14\frac{3}{4}$ in., *Faenza, end 15th Century* (29)
- 20 AN ATTRACTIVE ALBARELLO of cylindrical form, painted with a seated figure of the Prophet Amos, with a book in manganese in his left hand, his robes in green, orange and blue, within a shaped panel, the body with two bands of scrolling foliage and a wreath in orange, green, yellow and blue, the shoulders with stiff leaves, the base with orange and green alternate scrolls, inscribed "DIA·LACCA", 9 in., *Siena ? circa 1500* (56)

[See ILLUSTRATION]

- 21 A VERY FINE PHARMACY EWER with oviform body, cylindrical neck, flat strap handle and short scroll spout joined to the neck by a green band, supported on a spreading black and yellow banded foot, decorated on either side of the body with bust portraits of a lady in profile to sinister and a man in profile to dexter, wearing hats surmounted by a crane's head and beak, in brilliantly coloured orange, green, blue and manganese costumes, under the spout on a blue ribbon scroll the name of the drug SY·DE·AHENTIO between monastic marks on the spout and base, $10\frac{3}{8}$ in., *Faenza, circa 1480* (44)

* * * From the Sigismond Bardac Collection.

The hand of the artist is seen on a plate in the Victoria and Albert Museum illustrated by Bode, pl. 37 and Solon fig. 8, an albarello in the British Museum illustrated by Wallis "Albarello", fig. 40, and a dish in the Mortimer L. Schiff Collection illustrated by Seymour de Ricci in "La Renaissance", June, 1928, fig. 13.

[See ILLUSTRATION]

- 22 A WELL PAINTED DOUBLE-HANDLED PORTRAIT VASE, supported on a conical foot, the cusp-shaped body with scroll handles painted with bust portraits of a youth and a girl on either side in blue within orange and blue wreaths, a band of acanthus leaves round the centre of the body and numerous medallion and foliate borders in orange and blue round the lower part and round the conical foot, $9\frac{3}{8}$ in., *perhaps Siena, circa 1500* (67)

* * * The portraits are very attractively painted. The hand of this artist is seen on a plate in the Schiff Collection illustrated by de Ricci, Cat. pl. 20, formerly in the J. Pierpont Morgan Collection, no. 84.

[See ILLUSTRATION]





DERUTA, FAENZA AND SIENA MAJOLICA

OF THE FIRST HALF OF THE 16TH CENTURY

- 23 A DERUTA VASE with double handles, supported on a conical foot, the contracted neck painted in gold lustre with a hound chasing a hare, the lower half with two bust portraits of a youth and a girl flanked by leaf sprays, $8\frac{1}{2}$ in., circa 1520 (151)
- 24 A DERUTA DISH FOR A EWER with a raised centre decorated with a bust portrait of a lady looking at a spray of flowers, the well border decorated "*a quartieri*" with scale ornament and flower sprays, the everted rim with a gold lusted rope border on a blue ground, $12\frac{1}{2}$ in., circa 1520 (145)
- 25 A DERUTA DOUBLE-HANDLED VASE with globular body on a conical foot, decorated with a chequer design in gold lustre round the upper part of the body, the lower part with spike and ovolo foliate motifs below a wreath round the centre, $8\frac{3}{4}$ in., circa 1530 (152)
- * * The type is illustrated in the von Beckerath Catalogue, pl. 57, no. 330 and for shape cf. Solon, pl. 11.
- 26 A LARGE DERUTA RUBY AND GOLD LUSTRED DISH, superbly drawn with Hercules slaying the Giants, against a floral background, within a yellow scale border, the blue rim with a conventional foliate design in ruby and gold lustre, $18\frac{1}{4}$ in., circa 1510 (133)

* * The subject taken from an engraving by Antonio Pollaiuolo.

[See ILLUSTRATION]

- 27 A FINE GOLD LUSTRE DERUTA LARGE DISH, the sunk centre decorated with a winged female chimera with serpent's tail, holding a bow and carrying on its back a nude female figure clasping a babe, another is leaping towards the seated figure, in the distance a view of a city, the broad rim boldly decorated "*a quartieri*" with foliate and scale ornament in rich blues and gold, 17in., circa 1525 (133)

* * A dish by the same hand with a sphinx is in the Salting Collection, Victoria and Albert Museum, C2173-1910.

[See ILLUSTRATION]

28 A DERUTA GOLD LUSTRE DISH decorated in the sunk centre with a figure of Justice seated holding a sword and scales flanked by flowers, a tessellated pavement in the foreground, within a wreath well border and outer rim decorated "*a quartieri*", with panels of scale ornament, 16in., circa 1530

29 AN EARLY DERUTA DISH decorated with two equestrian figures with panniers, the leading figure handing a bottle to the one behind him, in orange, green, yellow and blue glazes, a hilly landscape in the distance, the well border with scale ornament, the reverse with a pinky brown glaze bearing a C-scroll and star mark in black, the foot rim pierced for suspension, 15in., circa 1510 (123)

* * * By the same hand as the Damiron "*Milo and the Bull*" dish, Sotheby's, June, 1938, cat. no. 14; see also Rackham *Apollo*, August, 1937, p. 66, pl. 9.

30 A BOLDLY PAINTED DERUTA DISH with half length figures of a Moorish man and a girl to whom he is passing money, in brilliant green, orange, yellow and blue glazes, against a solid blue background, the well border with panels of flowers, leaves and scale ornament in bold colours, the underside with an almost olive tinted glaze, the foot rim pierced for suspension, 16 $\frac{1}{4}$ in., circa 1520 (127)

* * * This bold Deruta technique is seen in examples in the Woodward and Leverton Harris Collections; the subject in question probably inspired by an engraving of the "*Master of the Amsterdam Cabinet*".

31 A DERUTA RUBY LUSTRE PORTRAIT DISH with a bust portrait of a woman in profile to dexter with yellow hair, wearing a red cap and low-cut gold and red dress, against a blue curtain panel on a gold lustre scale ground, the borders with alternate panels of blue and gold scale ornament, 11 $\frac{1}{4}$ in., circa 1510 (141)

* * * A good example of a type of early lustre later used at Gubbio by Maestro Giorgio.



- 32 A WELL-PAINTED DERUTA PORTRAIT DISH with deep sunk centre, the yellow everted rim with a radiating design of peacock feather ornament, the centre painted with a bust portrait of a bearded man in profile to sinister, wearing a yellow and green plumed turban, blue coat with orange collar, his green cloak knotted on his right shoulder and on a blue and yellow diaper label, the inscription "N JUDICHARE EL DI FINO LA SERA", the back with a brown glaze with four black concentric C scrolls, the lower rim slightly warped, 15in., circa 1510 (122)

* * Other bearded figures perhaps by the same hand both in colours and gold lustre are known, they all have a certain barbaric vigour. Examples occur in the Glogowski, Holford, and Leverton Harris Collections.

[See ILLUSTRATION]

- 33 A VERY INTERESTING WIDE RIMMED DISH with shallow sunk centre decorated with a boar hunting scene, principally in blue, the hounds with yellow collars, the well border formed of a wreath of fruit and foliage, in orange, green, yellow and blue, the wide rim with four radiating candelabra motifs formed of double birds, trees and banners in blue, yellow, orange and green, divided by a bust portrait of a girl and a young man facing each other, and at the top and bottom medallions, green tree motifs, and ribbon labels inscribed "CHI · IA · PVOVER" and "PACIENTIA", the reverse decorated with radiating floral scrolls in Siena style, the sunk centre with the initial M crossed by a paraph within six stars and crosses in blue, 14½in., *Deruta*, circa 1505-10

* * From the celebrated Fountaine Collection (1884), no. 45.
Illustrated by Otto von Falk in the *Pantheon*, August, 1929, pl. 6(a) and (b) in an article on "Siena or Deruta?"

[See ILLUSTRATION]

- 34 A DERUTA PLATE, painted in the centre with a Cardinal's Arms on a *testa di cavallo* shield in orange and blue, within a scrolling floral "bianco sopra bianco" border between two narrower blue and orange borders, the underside with nine petal motifs in blue with orange horizontal dashes and in the centre of the base the initials M crossed by a paraph, 9½in., circa 1500

* * From the von Kauffmann Collection, Cat. III, no. 512. For the mark see Fortnum, p. 106, no. 339. and also preceding lot.

- 35 A DERUTA PORTRAIT PLATE with a bust portrait of a Roman lady in blue and green wearing an orange laurel wreath round her long hair, the portrait on a yellow ground within a cream well border, enclosed by numerous blue and yellow husk, rope, dash and entwined borders, the underside with orange and blue petal motifs in similar style to the one above, $8\frac{7}{8}$ in., circa 1500 (81)

* * The type is illustrated by de Ricci in the Catalogue of the Schiff Collection, pl. 59, the back of the plate is also almost exactly the same.

- 36 A UNICORN PLATE decorated in the centre in orange with a recumbent unicorn on a green field, the sky in blue with orange clouds, within an inner border of "bianco sopra bianco" and an outer border of orange scale and green and red diaper, $10\frac{1}{4}$ in., *Deruta*, circa 1510 (36)

- 37 AN ATTRACTIVE DERUTA PORTRAIT DISH of small deep saucer shape, with raised centre decorated with a profile bust portrait of a girl in green dress, with orange necklace and blue scarf over her head, inscribed "BELA PULISENA", within a border "*a quartieri*" of formalized flowers and pineapple scale in orange and blue, the underside with ten leaf-shaped panels with horizontal lines in orange and blue and in the centre an initial *R* in blue crossed with a double paraph between three stars, $6\frac{5}{8}$ in., circa 1505 (75)

* * The mark is well illustrated in von Falke's Catalogue of this collection, vol. 1, and a somewhat similar mark is given by Fortnum, p. 11, no. 31.

- 38 A PORTRAIT ALBARELLO brilliantly painted with a portrait of a lady in profile to dexter, in orange, yellow and blue, against a blue background, within a polychrome floral and fruiting wreath, inscribed on a label "CASSIA · TRATTA", $9\frac{1}{8}$ in., *Deruta*, circa 1510 (99)

* * Various types of similar drug jars are illustrated by Ballardini in "Corpus Della Maiolica Italiana", nos. 36, 39.

[See ILLUSTRATION, facing p.13]



42

41
40

39
38

- 39 A PAIR OF PORTRAIT ALBARELLOS with bust portraits of a youth and a girl within wreaths in orange, yellow, blue and manganese, the reverse with finely drawn and painted sprays of flowers and berries, 9in., *Deruta or Siena*, 1507 (60, 61)

* * See the Bardini Catalogue, 1899, pl. 5, nos. 103-107, and the Sigismond Bardac Collection, pl. 22.

[See ILLUSTRATION]

- 40 AN ALBARELLO, painted with a lion rampant in shades of blue and yellow against a yellow background, within a foliate wreath in orange, blue, green and yellow and inscribed on a label " TRIFER : MACIA · S · O ", the reverse with blue scrolls, 9in., *Deruta, circa* 1510 (101)

[See ILLUSTRATION]

- 41 A PAIR OF ALBARELLOS, decorated on an orange ground with reserved panels of bust portraits of ladies, formal foliate and ribbon labels inscribed with the names of the drugs " TRIFILA CONOPIO " and " ETOFE · RATO ", 9in., *Deruta, circa* 1510 (94, 95)

[See ILLUSTRATION]

- 42 A FINE LARGE EARLY ALBARELLO, dated 1501, decorated within an oval wreath formed of a totemic design of winged cherubs with a bust portrait of a female saint in the upper part and below this a profile portrait of a blackamoor in the manner of the Pucci Arms and with a Monastic sign, the orange ground with winged chimeras and a drug label inscribed " TRIACA · F ", the reverse with the date 1501 flanked by narrow green and blue ribbons, 12½in., *Deruta*, 1501 (116)

* * Ballardini illustrates a somewhat similar jar in the *Corpus*, no. 22; this has the blackamoor's head and the same monastic mark of a cross above the initials (? P.A.Q.)

A similar albarello from the Bernal Collection is in the British Museum and another in the Victoria and Albert Museum.

[See ILLUSTRATION]

- 43 A LARGE CASTEL DURANTE ALBARELLO with double handles in green, the front painted with a circular medallion containing a full-length female figure holding a shield, reserved on a blue ground decorated with grotesche motifs and inscribed with the initials of the drug, borders of flowers at the neck and base, $14\frac{1}{2}$ in., circa 1525

* * Another example of this scarce type is in the British Museum.

- 44 A PAIR OF FAENZA ALBARELLOS, painted with cherubs playing musical instruments outlined in blue, one blowing a horn on a yellow and blue tessellated pavement, his foot resting on a skull and cross-bones, the other beating a drum as he is about to walk up a stairway, the reverse of each drug jar bearing the initial *B* surmounted by a small *o*, the necks and bases with orange and green borders between narrower blue lines, 8in., *Faenza*, circa 1520 (86, 87) 2

- 45 A DERUTA ALBARELLO, painted with a portrait of a young woman in yellow and orange with black and white striped dress against a blue background, the reverse with a figure of a boy perhaps intended for the Infant St. John, flanked by green and yellow fruiting branches, 8in., *Deruta*, circa 1520

- 46 AN ALBARELLO of waisted cylindrical form, decorated within a green wreath with a coat-of-arms flanked by pelicans and with a human-headed dragon in the lower part in blue on an orange ground, divided by a label bearing the name of the drug "EMPO · DE · DIAFINNO", the reverse with orange ribbons on a cream ground, $8\frac{3}{8}$ in., *Deruta*, circa 1515



47



48



49

- 47 A GOOD PHARMACY EWER, with dragon spout and flat loop handle, painted on either side of the spout with bust portraits of a man and woman in green and orange on a blue ground flanked by petals, the handle and back with scrolls and dashes in blue on a white ground, around the base on a label the name of the drug, SYO · DE · CORTICIB(US) CITRI, 9 $\frac{3}{8}$ in., *Deruta or Faenza, circa 1525* (226)

* * The type is illustrated in "Dedalo", "Raccolte Italiane di Maioliche", La Raccolta Frassin, etc., Anno 2, vol. 11, p. 524; also Damiron Cat., nos. 21 and 34, and Octavius Coope, no. 29.

[See ILLUSTRATION]

- 48 A RICHLY COLOURED LARGE JUG with pear-shaped body, pinched lip spout and bold ribbed strap handle decorated in green and terminating in two yellow cornucopiae, above the mark SP with a paraph across the base, the front of the jug with the Sacred Monogram in grisaille on a rich blue ground within a green wreath with orange border, the sides and base with grotesque motifs in grisaille and colours on a brilliant blue ground, 12 $\frac{1}{2}$ in., *possibly Caffaggiolo, circa 1525* (163)

* * The mark is illustrated by Genolini, "Maioliche Italiane", pl. 2, no. 23. The type of pitcher is mentioned by Rackham, "Guide to Maiolica", p. 39.

[See ILLUSTRATION]

- 49 AN ATTRACTIVE DERUTA PHARMACY EWER with baluster body, cylindrical neck jointed to a straight spout by a yellow rope-twist, and with flat grooved handle, superbly decorated on a rich orange ground in blue and green under the spout with the infant Hercules strangling two dragons, at the base two hounds in blue fighting, the whole enclosed with a green and yellow wreath and with green ribbon scrolls at the back, the label inscribed "OXE · ZACHAR" in dark blue on white, 9in., *Deruta, circa 1507* (104)

* * Ballardini illustrates the type in the *Corpus Della Maiolica Italiana*, pl. 39 a and b, nos. 34, 35.

[See ILLUSTRATION]

- 50 AN ALBARELLO with dark blue ground, decorated all over with a scrolling floral design in white with orange and yellow flower heads, and above a vase on a white label inscribed with the name of the drug "CO · LOQUINTIDA"; $11\frac{3}{4}$ in., *perhaps Faenza, circa 1530*
- 51 A FAENZA GLOBULAR DRUG JAR decorated with spiral floral ornament round the base in yellow and blue on an orange and dark blue ground, a green and white scrolling oak leaf border round the centre, the upper part with shaped panels of floral ornament, matching the base, and with a bust portrait of a young man wearing a blue helmet, below him on a ribbon label, the name of the drug RE ELOBORINIA in blue, $8\frac{1}{2}$ in., *circa 1540 (196)*
- 52 ANOTHER of very similar shape and decorated in the same palette with conventional floral designs in orange, yellow, dark blue and green, a zig-zag border round the neck and an acanthus border round the base, under the portrait of a bearded and helmeted warrior the name of the drug RE PE OPCE (sic) in blue on a scroll ribbon label, $7\frac{3}{4}$ in., *Faenza, circa 1540*
- 53 A LARGE APOTHECARY'S EWER with oviform body and orange straight spout joined by a blue loop to the neck, the stout strap handle with a band of blue crosses and turned up volute, decorated under the spout in white with a putto riding on a stag in a hilly landscape in green, dark blue, orange and yellow against a blue background, flanked by a wide panel of yellow and green scrolling foliage and inscribed below with the name of the drug "SY · ROSATS · EX" in dark blue on a white ground, a white scratched floral meander on dark blue round the foot, 14in., *Faenza, or Deruta, circa 1525 (222)*
- 54 A PAIR OF SMALL ALBARELLOS, decorated in grisaille and orange and blue with a monastic mark of a double cross with the letter S in the lower part and with the date 1541, bearing the labels TROCI · SI · DE · VIOLE and PILLE · AVREE in blue on pale yellow, $5\frac{1}{8}$ in., *perhaps Faenza, circa 1541* 2

* * An almost exactly similar pair by the same hand is in the A. W. Hearn Bequest, Victoria and Albert Museum, no. C 72-1931.



- 55 A FINE AND INTERESTING LARGE DISH, *probably by Giovanni Maria*, with Cupid blindfold drawn by putti in a triumphal chariot with flaming candelabra and inscribed above "AMORE VOL FEDE", in an orange, green and yellow landscape with small blue trees at regular intervals, the chariot decorated with festoons and swags, the sky light yellow and blue, orange and blue narrow well borders, the everted rim with an elaborate interlaced pattern in yellow on an orange ground, the underside of the dish with a greenish yellow glaze, the foot rim pierced with two holes for suspension, 17in., *beginning of 16th Century*

* * * From the Collection of Sir Francis Cook.

Exhibited at South Kensington Museum, 1862, no. 5157.

Exhibited on loan at Leeds, 1868.

Illustrated by von Falke in *Pantheon*, Aug., 1929, pl. 4, p. 365, where he states that this dish may be Deruta manufacture.

Perhaps an early work, see the dish, with children bathing, in the Salting Collection; also compare the dish with Triumph of Fame, Victoria and Albert Museum, no. 7438-1861.

[See ILLUSTRATION]

- 56 AN ALBARELLO of waisted cylindrical form, decorated within a blue wreath with green and blue grotesche and floral ornament on an orange ground, the upper part with monastic mark formed of the letters *N* and *P* surmounted by a cross and on a label the name of the drug, ELLE · DE · LIGNO · ALOVE, the reverse with green scrolling ribbons, 6 $\frac{3}{8}$ in., *Deruta, circa 1505* (110)

- 57 A FAENZA PLATE, painted in the centre with a half length figure of Saint Sebastian bound to a tree and pierced with an arrow, in orange, blue and green glazes, within a shallow grey blue well border, the rim with light blue grotesche ornament on a dark blue ground, the back with concentric circles in dark blue on a grey blue ground, with a whorl motif in the centre, 9 $\frac{1}{2}$ in., *Casa Pirota, circa 1520*

* * * From the von Parpart-Hünegge Collection, cat. no. 891.

- 58 A FAENZA TONDINO of small size, the deep sunk centre enclosing a hound with a ball in coloured enamels, within a "bianco-sopra-bianco" well border, the everted rim with grotesque motifs, masks and cherubs' heads in coloured enamels on a bright blue ground within a yellow border, the bald heads not unlike the style of Giovanni Maria, the underside with orange and blue dentate and dash motifs, $6\frac{3}{4}$ in., circa 1520 (173)

* * * Formerly in the Castellani Collection, no. 32, and the von Miller Aichholz Collection, cat. no. 110.

- 59 A SIGNED FAENZA TAZZA WITH "SCANNELLATO" MOULDING, by *Virgilio Calamelli da Faenza*, decorated a berettino on a raised central medallion with a kneeling figure of St. Jerome and the lion, within radiating flutes in orange and dark blue, decorated with vases, flower-sprays and dolphins within a crinkled border, the underside with simple alternate orange and dark blue leaf sprays on a lavender blue ground, terminating in a conical foot, the underside bearing the mark *V.R.* and *A.F.* in monogram, $10\frac{3}{4}$ in., circa 1540 (188)

* * * From the Castellani Collection, cat. no. 234.

The mark is illustrated by Delange, pl. 90, and Fortnum, no. 327, may refer to this identical plate.

For an account of this workshop see Rackham, "Guide to Italian Maiolica", Victoria and Albert Museum, p. 35.

[See ILLUSTRATION]

- 60 A PORTRAIT DISH ON FOOT, with moulded sides and base, decorated in the centre with a bust portrait of a bearded man wearing a turban-like head-dress, in orange, blue and yellow against a brilliant yellow background, the interior with orange, yellow and blue radiating leaf motifs on a dark blue ground, the almost vertical sides with sunk panels with acanthus and other leaf motifs alternately in orange, green and dark blue, the underside with roughly daubed petal motifs in pale blue, yellow and orange, $9\frac{3}{4}$ in., *Castel Durante*, circa 1545

[See ILLUSTRATION]



61 ANOTHER MOULDED FRUIT DISH, the central medallion decorated with a view of a river and city within radiating moulded panels in orange and green, decorated with grotesche motifs in white and blue, the dark blue shaped rim with formal foliate motifs in yellow, 10in., *Faenza or Castel Durante, circa 1545* (191)

62 A MOULDED FRUIT DISH on conical foot, with everted rim, decorated with yellow and orange stiff leaves, the blue central boss with a lightly etched floral design in orange, yellow and green, the well border with radiating moulded oval lozenges in blue on an orange ground, the underside with ten circular medallions decorated with star motifs roughly in blue, 11in., *Faenza, beginning of the 16th Century* (165)

* * The back of this dish is figured by von Falke in the Pringsheim Catalogue no. 165 ; a rare type.

63 A FINE LARGE FAENZA FLAT DISH, decorated in polychrome enamels with the subject of Europa and the Bull, a view of a distant city in blue against a blue sky background, the border with grotesche ornament in light blue on a dark blue ground, bearing the date 1537 repeated seven times on the border and again in blue on a yellow medallion on the back which is decorated with yellow and blue pyramidal scrolls and a foliate border round the underside of the rim, 18½in., *Casa Pirota, circa 1537* (180)

* * Ballardini illustrates in the *Corpus* two examples of these large dishes, one in the Victoria and Albert Museum, the Judgement of Paris, pl. 202, and another in colours, pl. 153.

64 A FAENZA RECTANGULAR PLAQUE decorated in yellow, blue, orange and green with the Virgin seated on a throne with the Infant Christ and the young St. John flanked on one side by a bishop and Mary Magdalene, and on the other by two Evangelists, the pillars and ceiling in blue, the throne in orange, manganese and yellow, 10½in. by 7½in., wood frame, *circa 1530* (208)

* * From the Spitzer Collection, cat. no. 1060.

- 65 A FINELY PAINTED FAENZA DISH, *probably by Baldassare Manara*, decorated on a *berettino* ground with the Devotion of Marcus Curtius in the Forum, he is depicted on horseback about to plunge into the curtius lacus with figures and columns in the background, a river winding among hills of a peculiar curved character associated with the hand of this artist, the underside with orange and blue scale ornament, supported on a circular foot, the centre of which is decorated with a panel in blue and a foliate medallion, 9 $\frac{3}{4}$ in., *Casa Pirota, circa 1530* (209)

* * The hand of this artist is seen on a dish in the R. Galleria Estense, Modena, illustrated by Ballardini in the *Corpus* cited above, colour pl. 200. The same subject by the "Master of the Death of the Virgin" appears on a Casa Pirota plate in the Webb Bequest, Victoria and Albert Museum, no. 354-1872.

[See ILLUSTRATION]

- 66 AN ARMORIAL FAENZA TONDINO, the deep sunk centre with a lion rampant on a brilliant blue shield surmounted by a winged cupid head on a yellow ground, within a "bianco sopra bianco" border with pearl edges, the everted rim decorated with grotesque motifs in colours on a blue ground and with panels bearing the date 1519, the underside with a radiating stiff petal design in blue and orange, on the base the *pyros rota* mark in blue, 10in., *Casa Pirota, circa 1519* (174)

* * Illustrated by Ballardini in the *Corpus Della Maiolica Italiana*, no. 84. The mark is figured by Fortnum, no. 314, and mentioned by Rackham in "Guide to Italian Maiolica", p. 30.

[See ILLUSTRATION]

RARE GUBBIO LUSTRED WARES

- 67 A GUBBIO LUSTRED PLATE, decorated in the centre in grisaille with a full-length figure of cupid with a quiver of arrows over his back, holding a wind vane, within a blue border decorated *a candelieri* with foliate motifs, in orange, green and white, with traces of lustre, 10in., *circa 1535*





71



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- 68 AN ATTRACTIVE GUBBIO LUSTRED PLATE, *by Maestro Giorgio*, with a full-length figure of Cupid blindfold, in flesh tints against a blue background, the everted rim decorated *a candelieri* with foliate motifs in gold and pink lustre on a rich blue ground, the underside, with four ruby lustre C scrolls, 8½in., circa 1535 (244)

* * * The hand of this artist is seen on two or three specimens in the British Museum, and the Salting Collection, Victoria and Albert Museum.

[See ILLUSTRATION]

- 69 AN INTERESTING GUBBIO LUSTRED PLATE, decorated in the sunk centre with a bust portrait of a philosopher in profile to dexter, in grisaille and ruby lustre against a blue dotted ground within a golden yellow well border, the rim decorated *a quartieri* with bold leafage and panels in ruby and gold lustre, the underside with ruby C scrolls, 8½in., circa 1530 (241)

* * * This plate shows the influence of Deruta on the lustred wares of Gubbio.

[See ILLUSTRATION]

- 70 A GUBBIO MOULDED SAUCER DISH decorated on the raised centre with a moulded bust portrait of St. Mary Magdalene, a very Deruta-like vase in her hand, the well border with alternate gold sun ray and spike ball motifs in gold and ruby lustre, the underside with golden lustre scrolls and within the foot rim the date 1530, 7½in.

* * * An example in the Henderson Bequest, British Museum, shows similar flammiform borders, see Ballardini *Corpus Della Maiolica Italiana*, pl. 248, no. 232.

[See ILLUSTRATION]

- 71 A RARE GUBBIO LUSTRED DISH, *by Maestro Giorgio Andreoli*, decorated with a full-length figure of the Madonna and Child in blue and ruby lustre against a golden mandorla among clouds in grey, gold and red lustre, the underside with two concentric circles and four leaf sprays in gold lustre, the centre of the foot with the initials and date *MG*, 1530, 8in. (239)

* * * Illustrated by Ballardini in the *Corpus Della Maiolica Italiana*, pl. 250, no. 230, where he makes a suggestion that the plate may be of Urbino manufacture.

[See ILLUSTRATION]

- 72 A VERY FINE GUBBIO LUSTRED DISH ON FOOT, *probably by Guido Durantino*, with a pastoral scene with a river at which a woman is washing clothes, behind are two seated lovers and a horse, in the foreground another woman with a prancing horse, in the middle distance a tower with birds and trees flanked by rocks, to the left a bridge over a river and in the distance a view of a city and hills in blue, the whole is richly lustred, the reverse with three large golden lustre flower-sprays and a fourth in the centre of the foot, 9 $\frac{1}{2}$ in., *circa* 1530 (251)

* * Rackham discusses the work of Guido Durantino in the "Guide to Italian Maiolica", Victoria and Albert Museum, p. 60. He was the son of Nicola Pellipario and the painting on this dish is very much in the style of his father.

[See ILLUSTRATION]

URBINO AND CASTEL DURANTE

- 73 A LARGE URBINO DISH, decorated in the centre with Priam, King of Troy, numerous soldiers and galleys within a border of trofei, masks, cupids and satyrs, the reverse with an inscription in blue "*priamo co i figli suoi mal si consiglia*", 16 $\frac{3}{4}$ in., *Urbino*, *circa* 1580 (289)

- 74 AN URBINO DEEP DISH, decorated in the centre with a full length figure of a lady playing a harp, a view of a city in the distance, the well border with cupids and four bears back to back, the everted rim with grotesche motifs, cupids and medallions, 11in., *Urbino*, *circa* 1565

* * From the Fountaine Collection, no. 156, June, 1884.
The type is illustrated by Rackham, "Guide to Italian Majolica", pl. 40.

- 75 AN URBINO SALVER, decorated in the centre with a winged figure of Fame, blowing a trumpet, on an orange ground, in an oblong panel, flanked by birds, the borders with festoons, birds, caryatids and classic figures; the underside similarly decorated and with grotesche motifs, the foot rim with a medallion of a Roman soldier in armour with a shield, in sepia, on an orange ground, 9in., *Fontana Workshop*, *circa* 1560 (287)

* * See "Dedalo", Anno 2, Vol. II, pp. 530-31, and examples in the Salting Collection, Victoria and Albert Museum, no. C2278-1910, etc.





- 76 AN INTERESTING URBINO PLATE, with deep sunk centre, decorated with an episode of the Roman invasion of Gaul, depicting a fabulous winged dolphin-like monster and soldiers, within a border of grotesque motifs, nude figures, and caryatids, the underside with festoons, caryatids and an inscription in the sunk centre in Spanish "*urganda lleua amadis, don galaoz y los demas a su serpiente encatada. CLXVI* ", 9 $\frac{1}{4}$ in., circa 1560, Workshop of Orazio Fontana (288)

* * From the Fountaine Collection, cat. no. 338.

- 77 A VERY FINE LARGE URBINO ARMORIAL DISH, by *Fra Xanto Avelli*, decorated with the Pucci arms and superbly painted with a stag hunting scene, in the background a castle, and galleys and felucca-like vessels to the right, inscribed on an oblong box in "bianco-sopra-bianco" with the signature "*Fra Axanto. A. da Rovigo, i Urbino* "; the underside with two yellow bands around the rim, the sunk centre inscribed in blue: "*MDXXXII In Libia giunto Enea co sette Navi co li compagni treo dal bosco al lito sette gra cervi poderosi e graui. | Nel I libro della Eneida virgiliana. F. Zanto A.R.i. Urbino*", 19in., circa 1532 (261) .

* * Mentioned by Fortnum in "*Maiolica*", p. 215-216; see also lots 184-186 below for Pucci Arms.

[See ILLUSTRATION]

- 78 A PAIR OF URBINO PLATES, painted with the Salviati arms, and decorated with views of cities with mountainous landscapes and river scenes, with trees in the foreground, $9\frac{1}{4}$ in., *Fontana Workshop*, circa 1550 (277 and 278)

* * Borenius illustrates a plate from the same service and by the same hand in the catalogue of the W. H. Woodward Collection, p. 17, p. 9.

- 79 A DEEP URBINO PLATE of the same service, with the Salviati arms, decorated in the foreground with a man fishing, a castle on the opposite bank, cattle and trees to the right, houses, a city, and a lake in the distance, $10\frac{1}{2}$ in., *Fontana Workshop*, circa 1550

* * Other examples of this service are in the Schlossmuseum, Berlin.

See Piccolpasso, "The Three Books of the Potter's Art" by Rackham and Van de Put, pl. 79, note 205.

- 80 A SMALL URBINO TONDINO, the deep sunk centre with a mounted warrior on a white horse crossing a hump bridge, preceded by another warrior holding a black shield, to the right a seated figure of Neptune with a cornucopia, to the left a youth in blue with a trident, $7\frac{1}{8}$ in., *Urbino*, circa 1525

* * Though unsigned this tondino is probably by Fra Xanto Avelli.



81



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- 81 A BRILLIANTLY PAINTED URBINO PLATE, by *Fra Xanto Avelli*, decorated with the subject of King Candaules displaying his wife to Gyges, one of his ministers, in the centre Cupid and a broken column, another putto in the clouds above and a castle in the distance through a broken brick wall, the reverse inscribed in black " 1537 *Nostra Candauli Re sua Donna a Gigio, F.X.R.* ", 10 $\frac{1}{4}$ in. (268)

* * From the Castellani Collection, cat. no. 275.
Probably inspired by a work of the Master I.B.

[See ILLUSTRATION]

- 82 AN URBINO DEEP TONDINO, by *Fra Xanto Avelli*, decorated in the centre in blue with a seated figure of Jupiter with thunderbolt and eagle on a green throne against a yellow ground, and a subject from the tyrannies of Dionysius, the reverse with the date 1540 and inscription " *L'alta vision d'Imera i Siragusa, X.* ", 10 $\frac{1}{4}$ in., circa 1540

* * Another example in the South Kensington Museum, no. 1696, bears the inscription " *Hic ille Dionysius siciliae tyrannus* ".

[See ILLUSTRATION]

- 83 A FINE URBINO ARMORIAL TAZZA, by *Fra Xanto Avelli*, brilliantly painted with a representation of the story of Mucius Scaevola and King Porsenna, in the background the tents in the camp of Porsenna, at the top of one of the tents a coat-of-arms, the reverse inscribed within the foot rim " 1534. *Mutio che la sua des tra errate cuoce* ", signed " *Fra : Xato de Rovigo i Urbino* ", 10 $\frac{3}{8}$ in., 1534 (266)

* * Mentioned by Borenius in the Catalogue of the W. H. Woodward Collection, p. 33, see pl. 12, no. 39.

[See ILLUSTRATION]

- 84 A BRILLIANTLY PAINTED URBINO ARMORIAL TONDINO, by *Fra Xanto Avelli*, with the " Strozzi " arms, painted in the sunk centre with a moated castle, on the left Diana, three white swans in the sky above and two figures to the right ; the subject taken from the History of Troy ; the reverse with yellow borders and inscribed in black " *Trojanosque vagos libicas expellit in oras. 1530, X.* ", 10 $\frac{1}{8}$ in.

* * From the Seillières Collection, 1890, cat. no. 46.
From the Lanna Collection, 1909, cat. no. 483.
Illustrated by Ballardini *Corpus*, p. 246, no. 224.

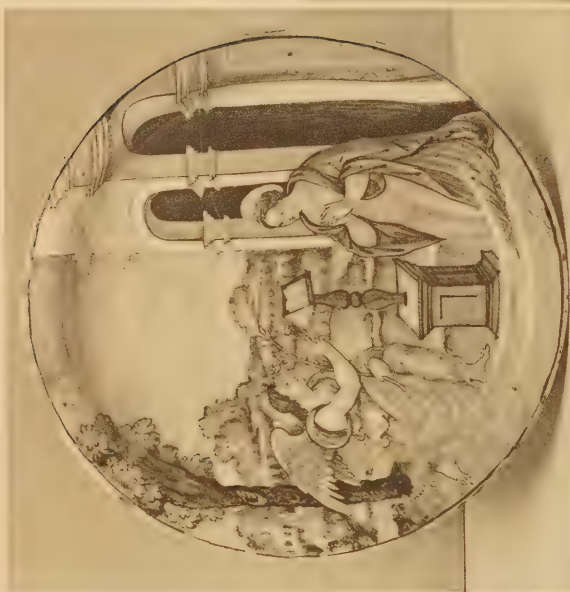
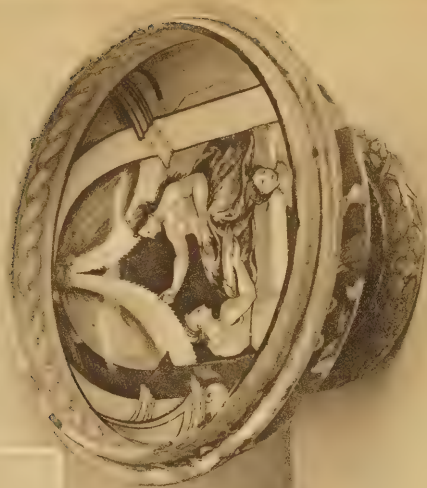
[See ILLUSTRATION]

- 85 AN URBINO TAZZA decorated with nude figures of the Nine Muses, with musical instruments, rocks and trees, in the background Mount Olympus, the reverse with yellow borders and within the circular foot inscribed in blue "*Le None Muse*", 11in., ? *Workshop Orazio Fontana, circa 1540* (274)

* * * See another example in the National State Museum, Berlin.

- 86 AN INTERESTING FAENZA PLATE, by *Baldassare Manara*, painted with the subject of Aesacus, son of Priam and Hesperia, who is seen bitten in her foot by a viper (Ovid. Met. XI, v.767-776) in the centre cupid seated below a tree and rock, a distant city in the background and in the foreground a coat-of-arms ; the back of the dish with orange scale ornament on a yellow ground, the cream centre decorated in blue with initial and date *MDX/XX/IIII/B*, 9½in., *Faenza, 1534*

* * * A dish by the same artist signed and dated 1535 is in the Victoria and Albert Museum, no. 62-1876, see also lot 180 below.



- 87 AN URBINO SMALL PLATE, painted with The Annunciation, by *Fra Xanto Avelli*, the kneeling figures of the Virgin and Angel with a lectern between them, the robes in yellow, orange and brilliant blue, an architectural background to the right and a landscape in the distance, $7\frac{5}{8}$ in., circa 1530 (255)

[See ILLUSTRATION]

- 88 AN URBINO BOWL ON FOOT, by *Fra Xanto Avelli*, the lower part of an accouchement set, painted in the interior with a figure of a lady, midwife and attendant, a burning fire in a grate to the left, the exterior with cupids and trofei bearing on a label on one side the initials *F.X. A.R.*, and on the other a date which can be interpreted as 1531, the painter having made at least two slips in the number of X's, the foot with blue and polychrome fruit ornament within a green wreath, $6\frac{1}{2}$ in., circa 1531 (258)

* * * A very similar example in the Museo Correr in Venice is illustrated by Molinier, fig. 40 and Ballardini "Corpus Della Maiolica Italiana", pl. 252, nos. 228, 229.

[See ILLUSTRATION]

- 89 A FAENZA PLATE OR COVER of an accouchement Bowl with everted rim and floral decorated flange, painted on the top with a lady in a four-post bed, flanked by a midwife on one side and a small boy on the other, the bed with a background of green curtains is supported on a dark and light blue chequer tiled floor, the reverse with the babe being washed by three female attendants, pillars and two windows in the background and on the floor a black oval basin and ewer, the latter very like that in lot 164 below, $8\frac{1}{4}$ in., *Faenza*, circa 1530 (206)

* * * The hand of the painter is not unlike that attributed to Baldassare Manara, see lot 86 above and 180 below.

[See ILLUSTRATION]

- 90 A BRILLIANTLY ENAMELLED TRIANGULAR SALT CELLAR, *probably by Guido Durantino*, supported on three orange paw feet, the corners with green acanthus leaf supports, the sides and top superbly drawn and painted in orange, yellow and green with masks, grotesque motifs and in the corners with the "Strozzi" Arms, the triangular sunk centre with "bianco-sopra-bianco" ornament, 7 in. wide, 3 in. high, *Urbino*, circa 1530

* * * Probably part of the famous Service made for the family bearing three crescents, adorsed argent on a blue field. Rackham discusses the work of this bottega in the "Guide to Italian Maiolica", p. 60.

[See ILLUSTRATION]

- 91 A PAIR OF CASTEL DURANTE JARS and Covers of globular form, decorated with trofei and figures riding on dolphins, one *dated* 1579, on a label, the other with the name of the drug in blue on a white label T · DE · EVPATORIO, $5\frac{3}{4}$ in., *circa* 1579 4
- 92 AN UNUSUAL "SCANNELLATO" MOULDED DISH with fluted rim, decorated in the centre in an Urbino palette with a figure of Apollo playing a violin, within a blue-green laurel wreath and radiating compartments alternately of stags and nude men, $10\frac{1}{4}$ in., *Castel Durante, circa* 1550
- 93 THE COMPANION DISH with a very similar subject, a lion taking the place of the white stag in the previous lot and Apollo playing to a somewhat larger and more fully dressed audience, the "scannel-lato" moulding outlined in blue on the back, $10\frac{1}{4}$ in., *Castel Durante, circa* 1550
- 94 A PAIR OF FINELY PAINTED PORTRAIT DISHES, with brilliant green laurel wreath borders, decorated in the centres with a helmeted head of a young woman and a bearded man, in flesh tints, grey, blue, green, orange and white, against a vivid blue ground, inscribed on labels above within the well borders "MARFISA · B" and "ASTOLFO" respectively, the undersides with a pink tinged yellow glaze, the foot rims pierced for suspension, 14in. diam., ? *Deruta manufacture but probably a Castel Durante painter, circa* 1530 (231, 230) 2

* * * From the Somzee and Pannwitz Collections.

The type of portrait is illustrated by Ballardini in colours on pl. 14 of the *Corpus Delia Maiolica Italiana*'. For fabric and style of dish see another in the British Museum, Henderson Bequest, Ballardini, op. cit. 134.

[See ILLUSTRATION]



- 95 A FINE CASTEL DURANTE PORTRAIT DISH with a helmeted head of a warrior in profile to dexter against a vivid blue ground, the palette in shades of blue, yellow and orange, a scroll round the upper part inscribed " SANSONE " in blue on a light ground with slight floral scrolls, the underside of the saucer-shaped body decorated with blue concentric circles and supported on a short circular foot, $8\frac{3}{4}$ in., circa 1525 (213)

. Probably by a follower of Pellipario or perhaps his son, Guido Durantino.

- 96 A CAFFAGGIOLO LARGE TONDINO, decorated in the centre with a seated figure of a putto drinking out of a wine bottle, in flesh tints outlined in blue, on a green sprigged ground, within a brilliant green laurel well border enriched with orange and reddy brown, the wide everted rim with a broad band of trofei in blue within a green wreath border matching the well border, the underside with a scrolling blue floral pattern and smaller foliate sprays on the raised base, the centre bearing an *S.P. and paraph mark in blue*, $11\frac{1}{2}$ in., circa 1520 (162)

. The shape and decoration of the underside resemble the Damiron tondino lot 74, marked on the base in *Chaffaggiolo*, the mark see Damiron, no. 78, and Fortnum, nos. 35, 36.

- 97 A RARE CASTEL DURANTE PLATE, by *Giovanni Maria*, with a rich blue ground, decorated with two kneeling figures of bald-headed cupids flanking a mask and surmounted by another full-length figure of a cupid on a pedestal, this figure is flanked by numerous trofei including drums and cuirasses in yellow, orange, pale blue and pale green, the underside with roughly executed foliate scrolls and a blue border round the rim, 9in., circa 1515 (159)

* * * Mentioned by Rackham in the *Burlington Magazine*, Jan., 1930, p. 32.

[See ILLUSTRATION]

- 98 A CASTEL DURANTE DISH ON FOOT, painted in the centre with a kneeling figure of St. Peter, Martyr, within a "bianco-sopra-bianco" husk wreath and a blue outer border decorated with winged cherubs' heads, foliate motifs and brown S.P.Q.R., panels divided a *quartieri* with cornucopiae of fruit, 9½in., circa 1525 (219)

* * * The decoration may well be the work of a close follower of Nicola Pellipario.

[See ILLUSTRATION]

- 99 A RARE CASTEL DURANTE TONDINO, by *Giovanni Maria*, the sunk centre with a full-length figure of a putto in blue holding a yellow sword and shield in a mountainous landscape, within a "bianco-sopra-bianco" border and dark blue everted rim decorated with two circular medallions of deer, trophies, cornucopiae, birds and grotesche motifs in green, orange and blue, the underside with three blue concentric circles, 9½in., circa 1520 (157)

* * * From the Castellani Collection, cat. no. 20.

From the Gavet Collection, cat. no. 367.

Mentioned by Rackham in the *Burlingham Magazine*, Jan., 1930, p. 32.

[See ILLUSTRATION]

- 100 A CASTEL DURANTE PORTRAIT TONDINO, decorated in the sunk centre with a profile bust portrait of a lady with green cap, manganese and yellow dress against an orange background, the well border with a scrolling foliate pattern in "bianco-sopra-bianco", the blue everted rim decorated *en grisaille* with masks, bald-headed winged cherubs' heads intertwined with a foliate scroll, within a narrow yellow border, 9½in., circa 1520 (217)

[See ILLUSTRATION]



99



100



97



98

SECOND DAY'S SALE

Thursday, 8th June, 1939

EARLY ITALIAN MAJOLICA OF THE FIFTEENTH CENTURY

- 101 AN ALBARELLO, with a bold orange, blue and green wreath enclosing scrolling flowers and a negro head, as in the Pucci arms, divided by a ribbon label bearing the name of the drug, DIA · IRIS in the centre, the wreath flanked by manganese scrolls, $9\frac{1}{4}$ in., *Faenza, end 15th Century* (cf. *Beckerath Catalogue*, pl. 26, fig. 75) (52)

- 102 A GOOD ALBARELLO, of early type and squat cylindrical form, with scrolling peacock feather foliate motifs, and a ribbon label inscribed with the name of the drug, ELF · D · SORBIS, the neck and base with short dash border and orange and blue bands, $7\frac{1}{8}$ in., *Faenza, circa 1480* (26)

* * It has been suggested that the peacock feather motif may be in reference to Cassandra Pavona, beloved of Galeotto Manfredi, Lord of Faenza.

- 103 A MONASTIC JAR of oviform shape, with double handles, surmounted by a short cylindrical neck, decorated in brilliant blue in oak-leaf technique with stems and leaves, and a medallion on each side with a cross in white on a blue ground, flanked by the Sacred Monogram, the neck with a band of interlaced ornament, $7\frac{1}{4}$ in., *Florentine, circa 1480*

* * The shape and type is illustrated by Bode, "Die Anfänge der Majolikakunst In Toskana", pl. 27, top left.

- 104 A DOUBLE-HANDLED ARMORIAL DRUG JAR with a heater-shaped shield in orange and blue on one side, and a floral medallion in orange, manganese, green and blue on the reverse, flanked by orange and blue pillars, the neck with orange dashes and the base with blue crosses, $8\frac{3}{8}$ in., *Florentine, circa 1480* (12)

* * A similar jar in the Giovane de Girasole Collection is illustrated, cat. pl. 32, no. 163 (arms).

- 105 A FINE PORTRAIT ALBARELLO, of waisted cylindrical form, decorated with a profile bust portrait of a young man with long hair, in blue, manganese and orange, inscribed on a label "TRISTANO", the reverse with two flower-heads in orange, green and blue between blue bands at the neck and base and a dash border on the shoulders, 9 $\frac{5}{8}$ in., circa 1480 (58)

* * See Borenius, Catalogue of the Leverton Harris Collection, pl. 8a, and p. 5; Schiff catalogue, 39-40, 45-47; Wallis, "The Albarello", p. XXI; and J. M. de Vasselot, the *Burlington Magazine*, vol. II, 1903, pp. 338-343.

[See ILLUSTRATION]

- 106 THE COMPANION PORTRAIT ALBARELLO, superbly painted with a bust portrait of a girl in profile to dexter, her orange hair with a manganese bandeau, depicted in a low-cut green dress against an orange ground, inscribed on a label "PETRELLA", the reverse with Gothic scrolling foliage in orange, blue, green and manganese, a dash border round the neck, 11 $\frac{3}{8}$ in., circa 1480 (59)

* * Borenius attributes these albarelli to central Italy and states that some of these profile portraits can perhaps be associated with the family of the Aragonese Kings of Naples, two examples in the Louvre being, on the evidence of the Heraldic decoration (the arms of Alfonso II of Aragon and Naples and Ippolita Maria Sforza) dateable between 1465 and 1484.

[See ILLUSTRATION]

- 107 A TALL EARLY ALBARELLO of cylindrical waisted form, decorated with a putto riding on a rampant lion, holding a green branch in his right hand, the lion in orange, the putto outlined in blue with orange hair, within a shaped panel, the back with alternate vertical panels of scrolling flower-heads and peacock feathers, the neck and base with bands and lines in orange and black, 16in., Faenza, circa 1490 (25)

[See ILLUSTRATION]





- 108 AN EARLY ARMORIAL DISH with sunk centre and everted rim, the latter with a meandering floral design in cream with orange and green alternate flower-heads on a solid manganese ground within a blue edge, the centre with the Orsini Arms within Gothic leafage in brilliant blue, green, orange and manganese, enclosed by band and line borders in blue, the back of the dish with an ochre glaze, and foot rim perforated for suspension, $15\frac{1}{4}$ in., *Florentine, circa 1470 (16), brilliant state*

* * * From the Boy Collection Cat., no. 87.

The turned over tips of the leaves are seen on the massive Figdor jug illustrated by Bode, "Die Anfänge der Majolikakunst in Toskana", pl. 29, and the border of the rim on the handles of the Bargello Albarello on pl. 30. Centre of dish see Adolph von Beckerath Cat., pl. 13.

[See ILLUSTRATION]

- 109 ANOTHER FINE EARLY DISH, decorated with three fruiting pomegranates in blue and orange trellis and two bifurcating leaves in orange, green and manganese and peacock feathers at the foot of the tree, the well border formed of orange and blue bands, the everted rim with alternate manganese and blue pyramidal scrolls and vertical lines giving the appearance of flammiform motifs, the underside of the dish with a yellow glaze and circular foot rim pierced for suspension, $15\frac{1}{2}$ in., *Florentine, circa 1470 (17)*

* * * The border is seen on the Beckerath dish mentioned in the lot above, illustrated in the catalogue of that collection, pl. 13, no. 48.

[See ILLUSTRATION]

- 110 AN ALBARELLO of waisted cylindrical form with cylindrical neck and slight everted rim, decorated on the body with a bold trellis pattern in orange, blue and green enclosing flower-heads in orange and blue, between blue and green borders at the neck and base, $9\frac{3}{8}$ in., *Florentine, circa 1480*

* * * A jar of this type was formerly in the Sambon Collection, Paris, and afterwards in the Kahn Collection, New York, cat. no. 397.

- 111 A BALUSTER VASE with ovoid body, decorated with a bold conventional leaf design with flower-heads in blue and cream on a brown ground, the cylindrical neck and conical foot with false gadroons in blue and bands in white and blue, separating them from the body, 13½in., *Faenza or Siena, circa 1490* (63)
- 112 AN INTERESTING PANEL of rectangular shape, painted in the upper part with a full face bust portrait of Christ in blue, His left hand holding a golden cross, His right raised in blessing, the hair with touches of yellow and green, the nimbus in orange and blue, the face is depicted bearded, in folded robes, within an oval frilled fringe of peacock feather motifs in manganese, green, orange and white, the lower part of the panel with a blue scrolling floral design with small orange centred flowers, moulded edge, 14in. high, 12in. wide, *Faenza, circa 1490* (47)
- * * * The combination of small scrolling flowers and peacock feathers occurs on a number of vases and jars such as the South Kensington example illustrated by Rackham, pl. 2, and lot 15 above. The hand does not appear to be that of the anonymous master of the "Virgin and Child" and "Annunciation".
- 113 A MASSIVE LARGE DRUG JAR with oviform body and bold strap handles with frilled edges surmounted by a short neck, decorated in polychrome enamels, the cream crackled body painted in front with a cherub head and ribbon labels with a panel inscribed with the name of the drug "SPE · FORTI", within an orange, green and blue laurel wreath with manganese and blue ribbon mantling, the base with an orange and blue border, a finely proportioned pot, 15½in., *Deruta, circa 1500* (49)
- 114 AN APOTHECARY'S EWER with wide flat handle and spout painted in green, the upper half with orange and yellow leaves above a yellow band, the lower half with formal leaves and scrolling flowers, under the handle the name of the drug SYO · DE · EPICTIMO, round the conical foot a wavy manganese band and blue dashes, 8in., *Siena, circa 1490* (53)

* * * A similar ewer was sold in these rooms in the Glogowski Collection, 8th June, 1932, lot 6.



- 115 A RARE DOUBLE-HANDLED PORTRAIT ALBARELLO with waisted body, decorated on one side with a profile bust portrait of a boy in blue with green collared tunic and close fitting manganese and white skull cap on one side, and a panel with Gothic foliate ornament on the reverse, the dark blue double handles with green bands and at the junction to the body white and blue floral terminals, a blue diagonal dash border round the base, $8\frac{1}{2}$ in., *Florentine, circa 1470* (6)

* * * From the celebrated Lanna Collection, cat., vol. 1, no. 479.
Illustrated by Wilhelm Bode in "Die Anfänge der Majolikakunst in Toskana", pl. 31, base.

[See ILLUSTRATION]

- 116 A FINELY PAINTED PORTRAIT ALBARELLO of large waisted cylindrical form, decorated within a shaped panel on one side with a profile bust portrait of a young man with golden hair in a blue tunic with green and manganese collar and green sleeves, the reverse with a blue rampant figure of a wolf superbly drawn and full of movement, his tail curled over his back in heraldic manner, perhaps intended for the arms of the Altoviti, on a ground of scrolling flower-heads and leaves in blue, green and a curious red tinted manganese, the neck and foot with formal scrolling foliate motifs and leaves in blue, $10\frac{1}{4}$ in., *Florentine, circa 1470*

* * * From the Adolph von Beckerath Collection, lot 53, illustrated in the catalogue by von Falke, pl. 17.
See also Henry Wallis, "Italian Ceramic Art", 1904, no. 45.

[See ILLUSTRATION]

- 117 A PORTRAIT JUG of pear shape with pinched lip spout and flat loop handle, decorated under the spout with a bust portrait of a young woman in green cap and orange and yellow bodice, inscribed "LUCRETIA B", within an orange and green laurel wreath with red scroll-work mantling on a cream glaze, $10\frac{3}{4}$ in., *Deruta, circa 1500* (100)

- 118 A SUPERB LARGE ARMORIAL JUG, with pear-shaped body and pinched lip spout with massive ribbed handle, decorated with a small scrolling floral design showing Hispano Moresque influence and painted in front within a blue laurel wreath supported by two angels with the Rucellai Arms in manganese, yellow, blue and cream, $13\frac{1}{2}$ in., *Florentine, circa 1470* (7)

* * Illustrated by Wilhelm Bode in "Die Anfänge Der Majolikakunst in Toskana", pl. 35.

See a jug in the Ashmolean Museum illustrated by Solon, fig. 25, bearing the mark a letter S (cf. Bode, *op. cit.*, marks pl. I).

[See ILLUSTRATION]

DERUTA, FAENZA AND SIENA MAJOLICA

OF THE FIRST HALF OF THE 16TH CENTURY

- 119 A DERUTA VASE of pear shape, decorated with a kneeling figure of St. Francis of Assisi flanked by panels with vertical flowering plants and a band of the same ornament horizontally round the lower part of the body, $8\frac{3}{8}$ in., *Deruta, circa 1530* (see a similar vase in the Beckerath Collection, no. 328) (150)
- 120 A PAIR OF ARMORIAL PLATES with sunk centres, decorated with the arms of Pope Clement VII (Medici 1523-1534) within richly lustred well borders and an outer border of scrolling leaves in blue and gold enclosed by gilt rims, $10\frac{1}{2}$ in., *Deruta, circa 1530* 2
- 121 A DERUTA EWER with globular body, protruding lip spout and trumpet neck with loop handle, supported on a high conical foot, the body painted with panels of leafage and flowers in yellow and blue, $8\frac{1}{4}$ in., *circa 1520* (153)
- 122 AN ATTRACTIVE PORTRAIT DISH of small size, decorated with a profile bust portrait of a lady regarding a flower, the well border with oval sunk panels and a wreath of flowers in blue and yellow, the everted rim with a continuous wreath of small flowers, the under-side with concentric lustred circles and slight kick in base, $10\frac{1}{8}$ in., *Deruta, circa 1510* (143)





- 123 A DISH FOR A EWER, painted on the central boss with a bust portrait of a man in yellow and green upturned hat of helmet shape, his yellow robes clasped with a buckle over his left shoulder, the well with a radiating design *a quartieri* of scale motifs, petals and candelabra scrolls, the rim with alternate blue and yellow bands, the underside with a blue figure of eight border and intertwined scrolls in the centre within a border of crosses, resembling Siena work, 13in., *Deruta, circa 1520*

* * * See an interesting article entitled "Siena or Deruta?" by Otto von Falke in *Pantheon*, August, 1929, p. 363.

- 124 AN ATTRACTIVE DERUTA PORTRAIT DISH, finely drawn and painted with a bust portrait of a girl in profile to dexter flanked by sprays of flowers and inscribed on a ribbon label "FA E NON DIRE", within a well border of acorns and an everted rim decorated with a leaf and flower design in gold, copied at a much later date on English Staffordshire slipware, the underside with three gold lustred concentric rings on a cream glaze, *Deruta, circa 1515 (130)*

* * * The hand of this artist is seen on a dish in the Victoria and Albert Museum, no. 124-1896, enclosed by a floral instead of a leaf border.

- 125 A DERUTA GOLD LUSTRE PORTRAIT DISH with a full face bust portrait of a lady wearing a necklet and locket, her face looking slightly downwards, her hair parted in the middle and knotted at the sides with a scarf, against a blue background a ribbon label inscribed "PER DORMIRE NON S'AQUISSTA (Fama)" within a gold star petal border outlined with blue, the underside with a buff glaze, 15½in., *circa 1530 (139)*

* * * A portrait of the same lady by the same hand is in the Salting Collection, Victoria and Albert Museum.

[See ILLUSTRATION]

- 126 A FINE GOLD LUSTRE DERUTA DISH, painted with a standing figure of a young soldier wearing a helmet, lion-head epaulettes and a sword at his side, in his right hand a halberd, in his left a shield with the Orsini Arms, beyond a tessellated pavement, flowers and a view of a castle and city in the distance, a border *a quartieri* of flowers and scale ornament (*type cf. Rackham Guide, pl. 28a*), the underside of the dish with a buff glaze and foot rim pierced for suspension, 16½in., *circa 1525 (135)*

[See ILLUSTRATION]

- 127 A DERUTA MOULDED PLAQUE, decorated in relief and gold lustre, with the Adoration of the Shepherds, kneeling figures of Mary and Joseph with the Infant Christ between them, in the distance shepherds and their flocks and three angels supporting a scroll inscribed " GLORIA IN EXCELSIS DEO ", the background outlined in blue and with blue wash shading, dated at the foot 1533, rectangular with slightly arched top, gold moulded borders pierced for suspension, $10\frac{3}{4}$ in. high, $8\frac{3}{4}$ in. wide, circa 1533 (146)

* * * The subject appears on a Deruta plate in the Museo Civico, Arezzo, illustrated by Bardini in *Corpus Della Maiolica Italiana*, no. 109, pl. 108.

- 128 A DERUTA DEEP DISH with wide everted rim, boldly decorated on a white ground with a foliate wreath design in rich blue, green, orange and yellow, enclosing in the centre an allegorical scene with a mountainous landscape in the distance, in the foreground a winged dragon monster with human bearded head receiving from a woman a tazza of fruit, in blue outlined with soft yellows, green and grey within a blue husk well border, the back with a drab yellow glaze, the foot rim twice pierced for suspension, 16in., circa 1515 (125)

- 129 A GOOD DERUTA PORTRAIT DISH with a bust portrait of a Girl, head in profile to dexter, in orange, yellow and green dress with cap to match, against a blue background, inscribed on a ribbon label, " CHANDIA · B ", within an everted rim, decorated with orange and white scale ornament, leaf forms in green on a yellow ground and flower sprays, $15\frac{3}{4}$ in., circa 1520

* * * From the Hermann Collection, cat. no. 5.



- 130 A RICH CRIMSON LUSTRE DERUTA DISH, boldly drawn and painted with Hercules in lion skin cape slaying the Hydra of Lake Lerna in Peloponnesus, flanked by flower sprays within a crimson lustred band, a gold scale well border and an everted rim, decorated with a continuous floral wreath border in gold lustre on blue, enriched with crimson, the underside of the dish with drab glaze, traces of scrolls and a star motif in the centre, $14\frac{1}{2}$ in., circa 1510 (132)

* * The subject probably inspired by an engraving of Antonio Pollaiuolo.

[See ILLUSTRATION]

- 131 AN INTERESTING DERUTA DISH, decorated in Siena style with the Annunciation, the Virgin and the Angel, each under a separate arch, surmounted by an architectural pediment in orange, green, yellow and blue, enclosed by cornucopiae of fruit extending to the borders and with foliate scrollwork in white on a blue ground at the base and in blue and orange on a white ground above the pediment, within a yellow border round the rim, the underside with yellow glaze, the foot rim pierced for suspension, $15\frac{1}{2}$ in., circa 1510

* * Illustrated in colours by von Falke in an article entitled "Siena or Deruta?", in *Pantheon*, August, 1929.
See the Catalogue of the Cook Collection, no. 34.

[See ILLUSTRATION]

- 132 A DERUTA ARMORIAL AND PORTRAIT VASE with baluster body and cylindrical neck, the latter with orange and yellow parallel lines within oval and circular medallions, the body with an orange and blue diaper band, decorated with three coats-of-arms within reserved circular panels and a bust portrait of a warrior in armour in profile to dexter, the shoulders and base with a plain cream band painted with blue cresting terminating in trefoil ornament, 13in., circa 1510 57

* * From the Molinier Collection.

See an interesting account of the attribution of this jar and similar pieces to Deruta by Bernard Rackham in the "Guide to Maiolica", Victoria and Albert Museum, p. 43, and von Falke *Pantheon*, p. 363, article cited above.

- 133 A DERUTA TONDINO with deep sunk centre, decorated with a bust portrait of a girl in profile to dexter regarding a vase of flowers, the white well border inscribed "PER · VIRTU · SE ACQUISTA · FAMA", the orange everted rim with masks, candelabra and grotesche ornament in blue, green and sepia, the back of the dish with a typical design in orange and blue, $8\frac{1}{2}$ in., circa 1510

* * * Formerly this type was attributed to Siena.

- 134 AN UNUSUAL DERUTA DISH with a profile portrait of a girl in shades of blue, green and manganese on an orange medallion in the centre, within a *quartieri* floral designs, mostly in blue and orange within a husk border, the back with typical orange and green petal designs and in the centre the initial P crossed by a paraph, $9\frac{1}{8}$ in., circa 1500 (69)

* * * A plate with an almost exactly similar back and initial P is illustrated by von Falke in the Catalogue of the Beckerath Collection, pl. U, no. 350; see also de Ricci, Schiff Catalogue, no. 61.

- 135 A SAUCER DISH, decorated with a full length figure of a man in orange hat, blue tunic and yellow stockings, carrying a basket of fruit on the end of a stick over his shoulders, in a hilly landscape, $8\frac{1}{4}$ in.; and a pair of small Tazze decorated in the centres in blue on a white ground with a cross issuing from three mounds, the two lower bearing the initials O.S., the orange border with a yellow, green and blue interlaced foliate design, $7\frac{1}{8}$ in., Faenza, circa 1510 (171, 172) 3

* * * The latter from the Collection of Lord Hastings and secondly the Zschille Collection, cat. nos. 16, 17.

See the Salting Collection, Victoria and Albert Museum, no. C2060-1910 for a similar example.

- 136 A SIENA ALBARELLO of small size, decorated with an orange wreath round the centre and numerous zones of smaller designs in orange and blue, $4\frac{1}{2}$ in.; another of more waisted form, inscribed with the name of the drug "SERRHOCELLE · PREPARATA"; and the centre of a Plate, painted with the Virgin and the Child lying in her lap, the back with a blue wheel mark, $4\frac{1}{4}$ in., in architectural wood frame, $10\frac{3}{4}$ in., Siena, circa 1505 3



- 137 AN EARLY DRUG JAR of waisted cylindrical form, decorated within a bold orange and blue wreath with a rat surmounting a drug label and a lion at the base, the former in blue, the latter in green, yellow and blue, the label inscribed "GROS · D · PULLO", the back with an unusual and bold interlaced ribbon design in manganese, a dash border round the neck and foot, 10in., *perhaps Siena, early 16th Century* (cf. Ballardini "*Corpus*", no. 36)
- 138 A DERUTA ALBARELLO with a rich blue ground, decorated with griffins and monster heads above the label ELLO · DE · SEMIS, a blackamoor's head within a medallion at the foot in the manner of the Pucci Arms, the whole enclosed by a green, orange and yellow wreath with blue ribbon scrolls at the sides, 9in., *circa 1505*
- 139 A LARGE DERUTA DEEP PORTRAIT DISH, decorated in the centre with a bust portrait of a girl in profile to dexter, painted in blue with a green robe clasped on the shoulder with an orange buckle, inscribed on a label "ORSELLA · B", the grey blue well with an orange, yellow and green scale border round the portrait, the everted rim decorated *a quartieri* with peacock feathers, bust portraits, candelieri motifs, the monogram E.M. and a pierced heart, the underside of the dish with a typical radiating petal design in orange and dark blue, 15in., *circa 1505* (83)
- * * From the James Simon Collection.
 Exhibited at the Berlin Renaissance Exhibition, 1895, and illustrated in the catalogue, pl. 49.
 A dish in the von Beckerath Collection, no. 350, pl. U, would appear to be by the same hand.
- [See ILLUSTRATION]
- 140 ANOTHER GOOD DERUTA PORTRAIT DISH with shallow sunk centre decorated with a profile bust portrait of a girl in low cut yellow dress, her hair in orange and blue, the profile placed against a mass of blue background, inscribed "LAODEO", within a blue and orange chevron and saw edge border, the wide everted rim decorated with *candelieri* motifs, medallions, hounds and birds in shades of yellow, dark blue, green and white on an orange ground, the underside with orange and blue concentric bands and lines and in the centre the initials F (with a paraph through the lower part) and I, 14½in., *circa 1510* (84)
- * * Fortnum in "*Maiolica*" illustrates the same mark on p. 108, nos. 345, 346.

[See ILLUSTRATION]

- 141 A DATED ALBARELLO, decorated on the waisted body with a sphinx and a stemma flanked by military trophies in yellow and green on a blue ground, within a green wreath and ribbons, the back bearing the date in blue 1507, the label inscribed "COFETIOS · AMECH" in dark blue on a white ground, $8\frac{3}{4}$ in., *Deruta, circa 1507* (109)

* * * A drug jar with very similar back and date is illustrated by Ballardini in the "Corpus", pl. 40 (b), no. 41.

- 142 ANOTHER ALBARELLO with a full-length figure of St. Roch holding a staff in the upper part and putti wrestling with a lion cub in the lower half, within an orange and green intertwined wreath with green ribbon scroll motifs at the back, the label written in blue on a white ground "ELLE · CONTRA · PESTA", 9in., *Deruta, circa 1507*

- 143 A DISH FOR A EWER painted with a bust portrait of a man in the raised centre, depicted as a Roman Emperor, the well border a *quartieri* with peacock feathers and scale ornament, the everted rim with a continuous flower-head design in blue and yellow on an orange ground, the underside with concentric orange and blue circles, $12\frac{1}{2}$ in., *Faenza or Deruta, circa 1505* (74)

- 144 A PAIR OF PORTRAIT ALBARELLOS with bust portraits of a child and a girl in light yellow and green against a blue ground, flanked by yellow etched floral scrolls, the backs of the jars with bold blue cruciform and medallion motifs, inscribed below with the names of the drugs "*Ung. basinum*" and "*Ma · curcuma · mo?*" in black on a white ground between yellow borders, $7\frac{3}{4}$ in., *Deruta, circa 1520* 2

* * * A drug jar by the same hand is in the Victoria and Albert Museum, no. 1270-1855.

- 145 TWO ALBARELLOS of similar type and decorated in the same palette of rich greens, yellows, blues and a warm orange with bust portraits inscribed respectively "OTAVIAN" and "ORATIO" flanked by scrolls and above the labels bearing the names of the drugs "*Loc · de · pulmone · vlpi*" and "*Dia · ungtum*" in blue on a cream ground, 10 $\frac{3}{4}$ in., *Faenza or Castel Durante, mid 16th Century* 2

* * * From the Zschille Collection, cat. no. 35.

See a similar jar from the Carmichael Collection, Sotheby's, June, 1926, no. 462, B.F.A.C. Cat., 1923, no. 28, and Borenius Catalogue of the Woodward Collection, pl. 7C.

- 146 AN ARMORIAL PHARMACY EWER with oviform body, trumpet neck, short orange and yellow straight spout and flat loop handle with T mark, the body decorated in blue with a scrolling floral pattern and under the spout with the Della Rovere Arms in green on a blue shield edged with yellow and orange, the name of the drug *S · DE · AGRESTA* in blue on a green, orange and yellow ribbon, 8 $\frac{3}{4}$ in., *Faenza, circa 1515* (119)

* * * See the Sigismond Bardac Collection, Catalogue, pl. 27.

- 147 A DATED ALBARELLO richly decorated on a dark blue ground with fabulous monsters, leopards, human-headed chimera and dogs in yellow, grisaille and pale green within an almost turquoise wreath with large pear-like yellow fruit, flanked by blue ribbon scrolls and bearing the date 1507, the front with the label *DIA · MUSCHO* in blue on a white ground, 8 $\frac{1}{2}$ in., *Deruta, 1507* (108)

* * * The type is illustrated by Ballardini in "Corpus Della Maiolica Italiana", nos. 38, 41, pl. 40a and b.

- 148 A LARGE DRUG VASE, with globular body and cylindrical neck, supported on a short foot, painted in front with a full-length figure of David holding a sword in his right hand and the head of Goliath in his left, in blue with slight touches of yellow, in the distance a city, the ground in green, orange and blue, the sky tending from pale yellow to white and dark brilliant blue in the upper part as a relief for the head ; it is regularly spaced with the well-known ball-like clouds, the whole enclosed by a dark blue border with scrolling yellow foliate motifs, the neck with similar motifs in white on a blue ground above a panel of orange and blue, the reverse with large blue scrolls on white, at the base the label *A · de · fumo · terra* in blue on white within yellow borders, 17in., *Deruta or Faenza, 16th Century* (223)

* * Rackham in " Guide to Italian Maiolica ", Victoria and Albert Museum, p. 44, attributes this type of vase and the pharmacy ewer, no. 47 above to a single Deruta pharmacy ; see Damiron Cat., no. 29, Sotheby's, June, 1938.

- 149 A GOOD EARLY ALBARELLO, decorated on an orange ground in blue with two sphinx-like chimera supporting a shield with a monastic mark *P.A.Q.* below a double cross, in the lower part a blackamoor's head in profile to dexter, in the centre the label *LOCH · DE · PAPAUS* in black on a yellow ground, the whole enclosed by a blue wreath with clusters of fruit and a blue entwined ribbon label at the back, 8 $\frac{3}{4}$ in., *Deruta, circa 1500*

* * See Rackham, " Guide ", South Kensington Museum, p. 44, and Ballardini *Corpus*, no. 22.

- 150 THE COMPANION JAR with very similar decoration, the shield with monastic mark *P.A.Q.* supported by two winged monsters, a blackamoor's head in the lower part and in the centre the label *A · PRUNS · NO · S*, 9 $\frac{1}{4}$ in., *Deruta, circa 1500*

* * A much larger example of this type is illustrated lot 42 above.

- 151 A PHARMACY EWER with orange straight spout and flat loop handle, decorated with dolphins and a putto in blue under the spout and griffin-like monsters in blue and green flanking a trident, the whole enclosed within a green and orange wreath with green ribbon entwining round the back, the label inscribed " MIVA · CITONIS, 9½in., *Deruta, circa 1507 (see lot 49 above)*

- 152 A PORTRAIT DRUG VASE with ovoid body and cylindrical neck, decorated with circular and vertical panels of scrolling foliate and vine motifs in yellow and blue on orange and green grounds, the front with a bust portrait of a young man in Roman helmet and cuirass, inscribed " HACILLOT ", beneath the portrait on a scrolling ribbon the name of the drug LOCH · DE · PINO in dark blue, the back with a label bearing the date, 1548, 13in., *Faenza or Castel Durante, mid 16th Century*

* * * A jar with very similar type of decoration is in the Salting Bequest, Victoria and Albert Museum, no. C2291-1910 .

- 153 AN INTERESTING CAFFAGGIOLO EARLY DISH, decorated in the centre with a fox dressed as a monk holding a staff and rosary and six geese in light shades of blue holding rosaries in their beaks, a light hilly landscape in the distance, the sky a rich dark blue, inscribed above on a ribbon label " IACTO · MARGARITAS · INTER · APROS ", the border of continuous hooped peacock feathers in orange, green, manganese and blue, the underside with a cream glaze, tinged with pink, 13¼in., *Caffaggiolo, circa 1500*

* * * The subject probably inspired by one of the illustrations of the early German edition of " Reynard the Fox " preaching to a flock of geese in substitution for Chanticleer.

Another example exists in the National Collection, Berlin.

- 154 A DOUBLE-HANDLED PORTRAIT VASE of baluster shape, supported on a knopped stem above a conical foot, with double yellow scroll handles, the upper half of the body painted with bust portraits of a lady and a bearded man wearing a turban in orange, green and yellow costumes, flanked by blue leaf sprays and scrolling foliage, the lower half of the vase with a saw-edged leaf design in blue on an orange ground, divided from the upper half by numerous narrow bands of small geometric motifs, $11\frac{1}{2}$ in., *Deruta, circa 1510* (98)

* * A vase having this unusually high colouring is in the Salting Bequest, Victoria and Albert Museum, no. C2300-1910.

[See ILLUSTRATION]

- 155 A DOUBLE-HANDLED ARMORIAL DRUG VASE with massive blue and yellow rope-twisted handles, connecting the cylindrical neck with the globular body which is decorated principally in blue with Apollo and Daphne, above are cherubs holding an Orsini shield flanked by vertical orange panels with blue foliate motifs, the back quite plain, the conical foot with radiating leaf motifs in orange and blue, bearing the drug label ZUCARO - VIOLATO in blue on a white ground, $11\frac{7}{8}$ in., *Deruta, early 16th Century* (224)

[See ILLUSTRATION]

- 156 THE COMPANION DRUG JAR with very similar decoration and the subject of Cimon and Pero beneath the same arms, supported on a similar foot with radiating blue and yellow leaf and petal motifs, bearing the label PASSULA, 12in., *Deruta, early 16th Century*

* * The peculiar yellow lustre palette used in the radiating petal and leaf design on the foot would appear to suggest a Deruta origin for these double handled jars.

- 157 A SMALL FAENZA PLATE, decorated in the centre with a kneeling figure of St. Jerome, a lion at his side, within a well border of fruit and flowers regularly disposed and an outer green laurel wreath border, the back of the plate with a dark blue foliate and medallion design on a lavender blue ground, the centre with an abbreviated form of the *pyros rota* mark, $7\frac{5}{8}$ in., *Casa Pirota, circa 1530*

* * The mark appears on a plate in the Victoria and Albert Museum, no. 1732-1855, formerly in the Bernal Collection.



154



155



- 158 A FAENZA SMALL TONDINO, decorated in the centre with a coat-of-arms in orange and blue, surmounted by a winged cherub's head, the well border with dark blue narrow rope twisted ornament and "bianca-sopra-bianco" feathery leaves, the everted rim decorated with cherubs' heads and *grotesche* motifs in light blue on a dark blue ground, the underside with floral medallions *a quartieri*, the sunk centre with a star motif in blue and an F oxide mark, $7\frac{1}{8}$ in., Casa Pirota, circa 1525 (179)

* * Ballardini illustrates a similar back of a plate in the *Corpus*, no. 359.

- 159 A FAENZA TAZZA WITH "SCANNELLATO" MOULDING, *by Virgiliotto Calamelli da Faenza*, decorated *a berettino* with a central medallion containing a full length figure of St. John in sheepskin and cloak holding a cross and gourd, typical green landscape with blue wavy hills, within radiating flutes decorated with formal foliate motifs in blue and white on a dark blue and brown ground, the underside with orange and blue feathery leaf scrolls on the moulded compartments, $10\frac{3}{4}$ in., circa 1540

* * See lot 59 above which is from the same bottega and another in the Henderson Bequest, British Museum, with Lucretia on the medallion.

[See ILLUSTRATION]

- 160 A MOULDED FRUIT DISH ON FOOT, decorated in the centre on a raised medallion with a full length figure of a saint, probably intended for St. Dominic, holding a book and a spray of lilies, in light blue and black cape, a view of a city in the distance, the moulded compartments with formal foliate motifs in green and dark blue on an orange ground, the underside with yellow and blue daubed designs on the moulded shell-shaped panels, $11\frac{3}{4}$ in., Faenza or Castel Durante, circa 1545 (154)

[See ILLUSTRATION]

- 161 A FAENZA MOULDED FRUIT DISH, by *Virgilio Calamelli*, decorated *a berettino* with a central medallion containing a half length figure of St. Sebastian pierced by an arrow, within *scannellato* moulding in orange and blue, decorated with feathery leaves in light blue, the reverse with a lavender blue glaze ornamented with dark blue and orange leaf motifs, supported on a circular conical foot, 9½ in., circa 1540 (cf. lot 59 and 159 above)

- 162 AN ATTRACTIVE FAENZA SMALL TONDINO, with a cupid playing a flageolet seated on a hammock in the centre, the well border with red small feathery leaves on a white ground, the everted rim decorated with *trofei*, masks and *grotesche* motifs in orange, yellow and pale blue on a dark blue ground, bearing the date 1521, the reverse with blue petal motifs ornamented with orange dashes and in the sunk centre a large trident flanked by a roundel in blue, 8 in., circa 1521 (170)

* * * From the Fountaine Collection, no. 29.

From the J. E. Taylor Collection, illustrated, no. 260.

Illustrated by Ballardini in *Corpus Della Maiolica Italiana*, no. 100, pl. 105.

Illustrated by Fortnum (marks), no. 308, p. 96.

- 163 A FAENZA ARMORIAL TONDINO, decorated in the centre with a coat-of-arms in rich blue, orange and yellow, within a lavender feathery leaf border between two narrower pearl borders, the wide everted rim with *grotesche* motifs in light blue, the back decorated *a quartieri* with dark blue floral medallions on a lavender ground, the centre of the dish with a cross mark within a circle having a dash motif in one of the compartments, 9¾ in., Casa Pirota, circa 1525 (179)

* * * A similar mark appears on a piece in the British Museum with the arms of Guicciardini the Historian.



- 164 A FAENZA ARMORIAL EWER, with channel lip spout and grooved loop handle joining the funnel neck to the globular body, which is supported on a conical foot, decorated in colours under the spout with a coat-of-arms in blue and yellow on a pale blue ground within a green laurel wreath, the rest of the body with *grotesche* ornament in white and pale blue on a dark blue ground, 7 $\frac{3}{4}$ in., *Casa Pirotta*, circa 1530

* * A dish in the Victoria and Albert Museum with the Judgement of Paris, illustrated by Ballardini in the *Corpus*, pl. 282, no. 186, bears the same arms.

[See ILLUSTRATION]

- 165 A FAENZA TONDINO, decorated in the deep centre with a winged mask flanked by candelabra in light blue and white on a dark blue ground, the well border with a continuous scrolling leaf design in dark blue and white, the pale lavender rim with a double loop border in "bianco-sopra-bianco" and a wreath in yellow, orange, green and blue with three crossed loop knots in orange and yellow, the underside with crude floral motifs in dark blue and in the centre the initial *B* with a paraph, 9 $\frac{3}{4}$ in., *Casa Pirotta*, circa 1530

* * A larger example of this decorative type is in the Salting Collection, no. C2099-1910.

[See ILLUSTRATION]

RARE GUBBIO LUSTRED WARES

- 166 A GUBBIO RUBY LUSTRE PLATE, decorated in grisaille in the centre with a standing figure of Cupid holding a staff within a blue border decorated *a candelieri* with foliate motifs and vases enriched with green, the reverse of the plate with ruby lustre "C" scrolls *a quartieri* and in the centre the initial N, $9\frac{1}{4}$ in., Gubbio, circa 1535 (243)

* * See the catalogue of the Spitzer Collection, no. 1205.

The mark N has been conjectured to be that of Vincenzo, son of Giorgio, known as Maestro Cencio.

[See ILLUSTRATION]

- 167 A GUBBIO LUSTRED URBINO DISH, *by Maestro Giorgio*, with the subject of Picus and Circe; on the left Picus on a horse pursuing a boar, behind a tree on the right Circe who became enamoured of him and changed him into a woodpecker; in the distance a river and mountainous landscape, the reverse with a wreath of foliage in ruby and gold lustre and inscribed on the back in ruby "1533 Mo. Giorgio da Ugubio" and in black "De Pico e Canete", $10\frac{3}{8}$ in., 1533 (265)

* * From the Castellani (66) and Zschille Collections, cat. no. 100.

Painted at Urbino by Fra Xanto Avelli and lustred at Gubbio.

[See ILLUSTRATION]

- 168 A GUBBIO LUSTRED ARMORIAL DISH, decorated in the centre with the Orsini arms against a blue and green background, the sides decorated in relief with pineapples interspersed with saw edge leaves and other foliate motifs in rich ruby lustre, the back with four simple leaf scrolls and the base of the foot with the initials G.N. (*cf. Fortnum, p. 41, no. 127*), $8\frac{3}{4}$ in., circa 1530 (246)

* * A variation of this mark appears on a piece in the Campana Collection in the Louvre, no. G527, perhaps the mark of Maestro Cencio, see lot 166.

[See ILLUSTRATION]



168

166



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169



- 169 A RARE CASTEL DURANTE LUSTRED PORTRAIT TONDINO, by *Maestro Giorgio Andreoli*, decorated in the golden sunk centre with a bust portrait of a girl in profile to sinister, her ruby scarf knotted on her bosom and on a white ribbon scroll inscribed "SILVAGGIA · DIVA", the everted rim decorated *en grisaille* and ruby lustre on a blue ground with a winged human-headed chimera, festoons and a cherub's head supporting a bowl, the underside with ruby scrolls, and on the base the date 1531 and initials *Mo. Go.*, $9\frac{3}{4}$ in., *Castel Durante*, 1531 (238)

* * * Illustrated by Ballardini in *Corpus Della Maiolica Italiana*, pl. 241, no. 218, where the date is given as 1530.

[See ILLUSTRATION, facing p. 50]

- 170 A FINE GUBBIO LUSTRED URBINO DISH, painted by *Fra Xanto Avelli*, with the Transfiguration, in the upper part Our Lord in light tinted robes against a light golden lustred ground flanked by Elias and Moses in blue and ruby tinted robes, in the lower part figures of St. Peter, St. James and St. John with distant views of cities and trees at the sides, the underside with ruby and gold lustre floral scrolls, the centre of the foot with the inscription "*Trasfiguross'il salvator del modo. X.*", 1539", $10\frac{3}{4}$ in., *Urbino*, 1539 (270)

[See ILLUSTRATION]

- 171 A VERY RARE AND FINELY PAINTED GUBBIO LUSTRED DISH ON FOOT, by *Maestro Giorgio Andreoli*, painted with Hercules and Nessus, in a woodland scene with a tree on which is a label inscribed "DIVO · ERCULI", in the distance a river and a view of a city, the reverse with ruby lustre scrolls and on the centre of the foot the date 1525 and the initials *Mo. Go.*, $9\frac{1}{2}$ in., 1525 (249)

* * * Illustrated by Ballardini in *Corpus Della Maiolica Italiana*, pl. 172, no. 166. Mentioned by Rackham in the "Guide to Majolica", Victoria and Albert Museum, p. 52, where it is attributed to the "Master of the Three Graces", perhaps "Baldassare" who signed the plate with the "Judgement of Paris" *B.D.S.R.*, and which is by the same hand.

[See ILLUSTRATION]

URBINO AND CASTEL DURANTE

- 172 AN URBINO MOULDED FRUIT DISH on foot, decorated in the centre with a raised medallion painted in brownish orange with warriors before a king seated on a throne, within a border of birds and an outer border of cupids, drapery festoons, blue medallions, caryatids and *grotesche* motifs, within a yellow fluted border, 12½ in., circa 1560, workshop of Orazio Fontana

* * * From the Zschille Collection, cat. no. 137.

- 173 A PAIR OF ARMORIAL PLATES, decorated a *candelieri* with grotesque monsters, medallions and coats-of-arms, within yellow borders, 9 in. ; and another, also with arms and *grotesche* motifs, 8¾ in., late 16th Century, perhaps Fontana workshop 3

- 174 A VERY LARGE ALBARELLO with double caryatid handles, painted with medallions of full length female figures supported by cherubs, smaller medallions above with evangelists and a medley of grotesque motifs, chimera and sphinxes in coloured enamels, the interior of the rim with a blue band, 19¾ in., end 16th Century, workshop of the Patanazzi Family

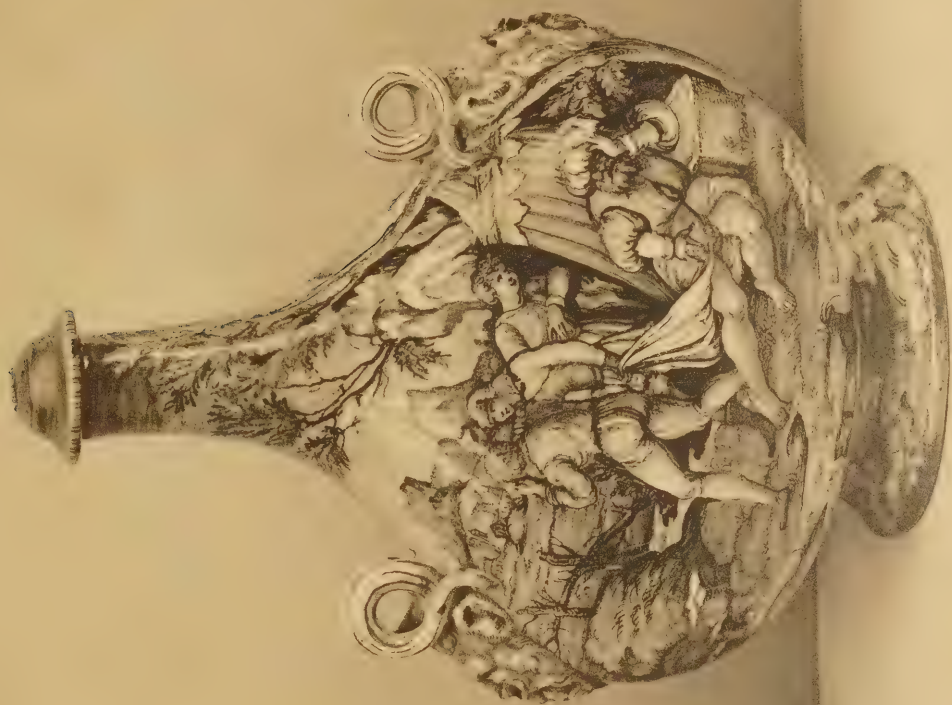
- 175 A PAIR OF URBINO EWERS, with caryatid handles and oviform bodies, supported on conical feet, decorated with Diana and her Nymphs and Diana and Actaeon, in bright enamel colours, 13¼ in., circa 1560, Fontana workshop (285) 2

* * * From the Gavet Collection, cat. nos. 358 and 360.

[See ILLUSTRATION]

- 176 AN URBINO PILGRIM BOTTLE, of flattened baluster form with double satyr mask handles in yellow and orange, the sides painted with the subject of Lot and his daughters in rich enamel colours with blue mountains in the background and a coat-of-arms with a "pelican in its piety", 12 in., circa 1560, Fontana workshop (281)

:[See ILLUSTRATION]



- 177 A VENETIAN ARMORIAL PLATE of small size, painted with the arms of two Augsburg families, Ayrer and Hopfer, the escutcheons pendant from a tree in the centre of the plate, blue hills in the background, green, yellow and cream foreground within a yellow border, $8\frac{1}{4}$ in., *Venice, mid 16th Century*
- 178 AN URBINO PLAQUE of upright rectangular form, painted with the Nativity, the background with a view of a city, mountains and a river, an angel in the sky above, warm blue, orange, yellow and green tints, Joseph's robe with unusual manganese, dated on the back 1544, $12\frac{3}{4}$ in. by $10\frac{1}{4}$ in., framed, *circa 1544*
- 179 AN URBINO TONDINO by *Fra Xanto Avelli*, decorated with a view of a city in the centre, distant hills and on the rim Apollo with a lyre, a cherub in the sky and on the left a reclining figure of Marsyas, flute player of Phrygia, the back inscribed "*f.X.A. ī Urbino, 1531*" in blue, $8\frac{3}{8}$ in., *circa 1531*
- 180 A FAENZA DISH ON FOOT, *probably by Baldassare Manara*, with the Adoration of the Shepherds, in the centre the kneeling figure of Mary, Joseph seated at her side, the shepherds to the left and in the immediate foreground the recumbent figure of the Holy Child, to the right a cattle shed incongruously placed beneath an architectural column and arch, in the distance a river, houses and curious wave-like hills, the underside of the dish with typical orange and gold scale ornament, $9\frac{5}{8}$ in., *circa 1530 (205)*

* * See lots 65 and 86 above and a signed and dated (1535) example in the Victoria and Albert Museum, South Kensington, no. 62-1876.

- 181 AN URBINO DISH ON FOOT, by *Fra. Xanto Aveli*, brilliantly painted with Gryphon fighting the soldiery of Damascus on a bridge with a castle in the background, the figures in bright orange, yellow, blue and green, the reverse inscribed in black "*Solo Gripho cotra Damasco tutto*" and in red with the initials and date *F.X.R. 1537*, 10 $\frac{5}{8}$ in., circa 1537

* * * From the Spitzer Collection, cat. no. 1085.

Gryphon (in "*Orlando Furioso*") overthrew the Eight Champions of Damascus in the Tournament to celebrate the King's wedding day. Though probably the episode depicted here is his defence against the crowd after Martano had stolen his armour

[See ILLUSTRATION]

- 182 AN URBINO DISH ON FOOT, finely painted with the Holy Family and St. John, the Infant Christ in a basket in the foreground flanked by kneeling figures of Mary and Joseph in front of an archway with a glimpse of a river and city beyond, cattle to the right, the reverse inscribed in minute letters in black "*1541, Presepio in urbino*", 9in., circa 1541

* * * The hand of this anonymous artist is characteristic: the drawing and strong colouring are seen on one or two examples in the South Kensington Museum.

[See ILLUSTRATION]

- 183 A WELL PAINTED URBINO TONDINO by *Fra. Xanto Aveli*, signed in full, painted in the sunk centre with a stemma in yellow and green with Hercules and the Nemean lion, within an architectural surround, the sides painted with the Death of Cleopatra, Cupid weeping and another with flowers, the underside inscribed in blue "*1532. Morto d'Antonio fu morir uols'io. Nel. XL. L. d. Trogo pompeio. fra. · Xato · A. da Rovigo · ī urbino*", 10 $\frac{1}{2}$ in., circa 1532 (257)

* * * The colours in this fine dish are unusually soft and harmonious and resemble the palette of his master Nicola Pellipario.

[See ILLUSTRATION]



184



183



182



181

- 184 AN URBINO ARMORIAL TONDINO, by *Fra. Xanto Avelli*, decorated in the centre with the Pucci arms and against an architectural and landscape background with a figure of Bacchus on the right, and the Daughters of Anius, King of Delos on the left being changed into doves by Bacchus when they objected to Agamemnon's request (*Ovid. Met. XIII, v. 642-673*), the reverse of the plate inscribed in blue "1532 · *Dil Re Anio le figlie i piu Colombe. Nel. XIII L · d'Ouidio Met. Fra: Xanto A. da Rovigo, i Urbino*", 10½ in., circa 1532

* * The figure of Bacchus is taken from the engraving of The Young and Old Bacchus by Marcantonio, after Giulio Romano. Mentioned by Borenius in the Catalogue of the Henry Harris Collection, p. 43.

[See ILLUSTRATION, facing p. 54]

- 185 ANOTHER FINE URBINO TONDINO WITH THE PUCCI ARMS, by *Fra. Xanto Avelli*, brilliantly painted with the subject of Apollo and Daphne (*Ovid. Met. I, v. 450-565*), the reverse inscribed in black "1532 *Apoll, Daphne e Cupido e l'arco strali. Nel I Lib. d'Ouidio Meth: F.X.A. da Rovigo i Urbino*", 10½ in., circa 1532

* * A good example of this service in the Henry Harris Collection is figured by Borenius, pl. 12, no. 36; others exist in the Harewood and Beit Collections.

- 186 A SMALL URBINO TONDINO WITH THE PUCCI ARMS in the centre, by *Fra. Xanto Avelli*, decorated on the rim with two figures of musicians, one an angel with a trumpet and another a melusine-like Pan with pipes, see the subject of Apollo and Marsyas on lot 179 above, inscribed on the back in dark blue "1532 *f.X.A.R. i urbino*", 7¾ in., circa 1532

* * From the Fountaine Collection, cat. no. 38.

This and the preceding two lots were part of a service made for Piero Maria Pucci of Florence (b. 1467), who was appointed Gonfalonier to Pope Leo X in 1520.

- 187 A VENETIAN OVIFORM JAR, attractively decorated with a standing figure of a Roman soldier with shield and spear, within a green laurel wreath, the rest of the body with a blue ground decorated with *grotesche* motifs, *trofei*, masks and Pan playing his pipes, and on a label the date 1562, 11 in. (283)

* * From the von Parpart-Hünegge Collection, cat. no. 939.

- 188 A LARGE URBINO ARMORIAL DISH, *perhaps by Guido Durantino*, superbly painted in rich colours with a battle scene in the foreground, trees to the left and buildings and temples on the right with a mountainous landscape in the distance and at the top a coat-of-arms, a lion rampant on a red-brown shield, the subject inspired by the battles of Philip, King of Macedonia, the underside of the dish with yellow rim, inscribed in blue "*Il Re philippo et li Achej combatetero co Romani etoli et il re fugi per el sconfitto, (sic)*" 19½ in. diam., circa 1540

- 189 A FINE URBINO ARMORIAL PLATE, *by Fra. Xanto Avelli, signed in full*, decorated in brilliant colours with Cacus the Robber stealing Hercules' oxen by dragging them backwards, Hercules in a lion skin with a green club is depicted about to strike him, in the distance further cattle and views in blue and to the right the arms of the Pucci Family charged upon a Papal Gonfalon, the underside inscribed in blue "*1532 D'Hercole & Cacco a l'Auetino monte · Nel · Vllll. Libro de Ouidio Met: fra: Xanto: A. da Rovigo i urbino*", 10½ in., circa 1532

* * See footnote to lots 184, 185, and 186 above.

[See ILLUSTRATION]

- 190 A VERY FINE CASTEL DURANTE ARMORIAL DISH, *by Nicola Pellipario*, painted in the sunk centre with the impaled arms of Gian Francesco Gonzaga, Marquis of Mantua, and Isabella d'Este, supported by putti and with a scroll of music below, the sides with Apollo and Pan and numerous other figures flanked by trees with pendant shields, within a yellow border round the rim and another round the foot, which is picked out in dots with a collector's initials, 10¾ in., circa 1520, *brilliant state*

* * From the Spitzer Collection, cat. no. 1075.

As many pieces from this service depict devices relating to widowhood and mourning the service may be presumed to have been made soon after the death of Gian Francesco Gonzaga in 1519.

Examples of this service are illustrated by Solon, colour plate 21, Rackham *Apollo*, No. 1937, pl. 8.

Sotheby's Catalogue of the Damiron Collection, no 63.

[See ILLUSTRATION]



- 191 AN URBINO DEEP DISH, attractively painted with scenes from the Campaigns of Hannibal, two elephants and a horse in the foreground and two soldiers lying among rushes, a river and a camp scene in the background, hills in the distance, the underside with the numeral 84 and inscribed on the back in blue "*Annibal p Paduli il teren(o) toscò scorendo uenne da l'un lato fosco*", 9½in., Fontana workshop, circa 1550 (275)

* * An example of this service is in the Salting Collection, Victoria and Albert Museum.

- 192 ANOTHER URBINO DISH from the same service, with tents and soldiers in the foreground on the left, three figures on the right and a castle on a hill in the distance, inscribed on the back "*86 Annibal seppe Flaminio vicino Ad Arezzo p spia del suo camino*", 9½in., Fontana workshop, circa 1550 (276)

- 193 A VENETIAN BLUE AND WHITE DEEP DISH, finely painted with a seated figure of a nude girl taking a thorn out of her foot, resting on a bathing wrap placed on some rocks, trees in the background and a castle in the distance across the lagoon, within a kufic fret border round the rim, the underside with a scrolling floral border on a *smaltino* ground obviously inspired by a Chinese *Hsuan Te* original, 10½in., circa 1540, workshop of Maestro Lodovico (234)

* * The central figure is taken from the well-known engraving of Marcantonio; another example with Hercules and Antaeus from the same workshop is in the Victoria and Albert Museum, no. C2132-1910.

- 194 AN INTERESTING CASTEL DURANTE TONDINO with a rich blue ground, decorated in the centre in grisaille with a profile bust portrait of a young Roman within a border of *trofei*, cherubs' heads and a pair of human headed and winged serpents intertwining round the centre of the dish, on one of the motifs is the date 1530, $9\frac{1}{2}$ in., circa 1530 (216)

* * * Illustrated by Ballardini in the "Corpus Della Maiolica Italiana", no. 218, pl. 241.

[See ILLUSTRATION]

- 195 A VERY FINE CASTEL DURANTE ARMORIAL PLATE, decorated in the shallow centre with a rich yellow and blue stemma above a green ground and within a wide blue border decorated with *trofei* in grisaille and panels bearing the initials S.P.Q.R. and others which might conceal a signature, on one trophy the date 1530, $10\frac{1}{2}$ in., circa 1530, *brilliant state* (220)

* * * Illustrated by Ballardini in the "Corpus Della Maiolica Italiana", no. 223, pl. 245.

[See ILLUSTRATION]

- 196 A CASTEL DURANTE PORTRAIT TONDINO, *perhaps by Giovanni Maria*, in the deep centre on a brilliant blue ground a profile portrait of a girl wearing a yellow hat, orange and green dress with puffed sleeves, and on a white label inscribed in blue "PACIFICA", the brilliant orange everted rim decorated in yellow outlined in blue with an elaborate and intricate design of interlaced medallion motifs *a quatieri*, the underside of the dish plain, $9\frac{1}{4}$ in., circa 1525

* * * The portrait in the centre would appear to be by the same hand as that on the tondino in lot 100 above.

- 197 A CASTEL DURANTE PLATE, painted in the centre with Cupid holding a rod en grisaille and yellow flesh tints, a mountainous landscape in the background, the rich blue border decorated with *trofei*, one of which bears the date 1543 in light brown outlined in white, 9in., circa 1543





- 198 AN INTERESTING CASTEL DURANTE SALVER, decorated in relief *a cerquate* in green and shades of blue and green with oak leaves and acorns and in the centre a small grisaille bust portrait of a Roman, supported on a short conical foot, $9\frac{3}{4}$ in., *circa* 1530 (221)

* * * The decoration of oak leaves and acorns invented as a compliment to the reigning Dukes of Urbino, of the Della Rovere Family, is seen on an example in the Salting Collection, Victoria and Albert Museum, no. C2226-1910, illustrated by Rackham and Van de Put in the "Three Books of the Potter's Art" (Piccolpasso), pl. 77a.

- 199 A GOOD CASTEL DURANTE PORTRAIT PLATE, *probably by Nicola Pellipario*, painted with a profile bust portrait of a girl with orange coloured hair, her robes and cap elaborately embroidered in black, outlined in blue on an orange and white ground, inscribed on a label "FRANCESSCA · B", the B for Bella with a paraph, the underside plain and supported on a circular foot, $8\frac{3}{4}$ in., *circa* 1525 (212)

* * * There is a strong resemblance in the treatment of the ears and lips to the Silvia Bella dish in the Victoria and Albert Museum (8923-1863), by Nicola Pellipario, illustrated by Rackham in the "Guide to Italian Maiolica", pl. 35.

[See ILLUSTRATION]

- 200 A FINE CASTEL DURANTE PORTRAIT DISH, *by Nicola Pellipario*, with a profile bust portrait of a girl, against a brilliant blue ground; she is depicted in orange, yellow and blue helmet and blue dress with orange collar, embroidered with a floral design and inscribed on a ribbon label "CARENDINA", the reverse plain and with a well formed conical foot, $8\frac{3}{4}$ in., *circa* 1525 (210)

* * * Pellipario was responsible for a number of these *coppe amatorie*, see a very similar example in the Salting Collection, Victoria and Albert Museum, no. C2216-1910, also in the same Museum (8923-1863); (8930-1863); (8922-1863), and Salting (C2214-1910).

[See ILLUSTRATION]

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LOT		£	s.	d.	LOT		£	s.	d.
1	Cole	15	0	0	23	Goldschmidt			
2	Drey	22	0	0		Gallery	36	0	0
3	Spero, A. ..	42	0	0	24	Clark, L. ..	44	0	0
4	Recher, A. ..	44	0	0	25	Spero, A. ..	32	0	0
5	Spero, A. ..	135	0	0	26	Goldschmidt			
6	Goldschmidt					Gallery	82	0	0
	Gallery	65	0	0	27	Drey	82	0	0
7	Mogrobi	18	0	0	28	Baer	42	0	0
8	Recher, A. ..	72	0	0	29	Hamer	80	0	0
9	Recher, A. ..	72	0	0	30	Stora	35	0	0
10	Recher, A. ..	12	0	0	31	Stora	92	0	0
11	Stora	62	0	0	32	Recher, A. ..	145	0	0
12	Stora	22	0	0	33	Clark, L. ..	130	0	0
13	Hamer	370	0	0	34	Fenouil	5	0	0
14	Goldschmidt				35	Goldschmidt			
	Gallery	210	0	0		Gallery	22	0	0
15	Hess	65	0	0	36	Goldschmidt			
16	Goldschmidt					Gallery	28	0	0
	Gallery	17	0	0	37	Goldschmidt			
17	Goldschmidt					Gallery	36	0	0
	Gallery	72	0	0	38	Stora	42	0	0
18	Goldschmidt				39	Spero, A. ..	115	0	0
	Gallery	32	0	0	40	Spero, A. ..	62	0	0
19	Goldschmidt				41	Nyburg	40	0	0
	Gallery	42	0	0	42	Hamer	160	0	0
20	Backer, H... ..	60	0	0	43	Reitlinger, H. S.	30	0	0
21	Stora	255	0	0	44	Stora	80	0	0
22	Clack, L. ..	150	0	0	45	Reitlinger, H. S.	15	0	0

LOT		£	s.	d.
46	Manenti	14	0	0
47	Goldschmidt	40	0	0
48	Spero, A.	65	0	0
49	Cockerell, Sir Sydney	34	0	0
50	Spero, A.	21	0	0
51	Spero, A.	14	0	0
52	Spero, A.	14	0	0
53	Spero, A.	100	0	0
54	Nyburg	8	0	0
55	Goldschmidt Gallery	250	0	0
56	Spero, A.	14	0	0
57	Spero, A.	32	0	0
58	Goldschmidt Gallery	26	0	0
59	Spero, A.	34	0	0
60	Goldschmidt Gallery	14	0	0
61	Goldschmidt Gallery	6	0	0
62	Goldschmidt Gallery	36	0	0
63	Goldschmidt Gallery	90	0	0
64	Paget	32	0	0
65	Cockerell, Sir Sidney	52	0	0
66	Cockerell, Sir Sidney	64	0	0
67	Stora	6	0	0
68	Stora	120	0	0
69	Goldschmidt Gallery	110	0	0
70	Backer, H... ..	65	0	0
71	Goldschmidt Gallery	165	0	0
72	Goldschmidt Gallery	220	0	0

LOT		£	s.	d.
73	Fenouil	10	0	0
74	Clark, L.	8	0	0
75	Wilkinson, Sir Neville	6	0	0
76	Goldschmidt Gallery	9	0	0
77	Blairman	155	0	0
78	Goldschmidt	32	0	0
79	Sapirstein	11	0	0
80	Recher, A.	24	0	0
81	Goldschmidt Gallery	40	0	0
82	Backer, H... ..	42	0	0
83	Cockerell, Sir Sidney	46	0	0
84	Goldschmidt Gallery	60	0	0
85	Goldschmidt Gallery	22	0	0
86	Leitch & Kerin ..	28	0	0
87	Stora	18	0	0
88	Nyburg	18	0	0
89	Stora	9	0	0
90	Spero, A.	22	0	0
91	Kenyon, Lord ..	9	0	0
92	Reitlinger, H. S.	13	0	0
93	Stamm, Clayton	11	0	0
94	Backer, H... ..	195	0	0
95	Wildenstein	62	0	0
96	Goldschmidt Gallery	56	0	0
97	Clark, L.	72	0	0
98	Cockerell, Sir Sidney	32	0	0
99	Cockerell, Sir Sidney	150	0	0
100	Wildenstein	80	0	0
First Day's Sale		£6,175	0	0

SECOND DAY'S SALE

LOT		£	s.	d.	LOT		£	s.	d.
101	Stora	14	0	0	135	Wildenstein ..	17	0	0
102	Cockerell, Sir Sidney	18	0	0	136	Spero, A. ..	17	0	0
103	Goldschmidt Gallery	7	0	0	137	Leitch & Kerin	11	0	0
104	Goldschmidt Gallery	32	0	0	138	Spero, A. ..	10	0	0
105	Wildenstein ..	190	0	0	139	Goldschmidt Gallery	110	0	0
106	Wildenstein ..	260	0	0	140	Goldschmidt Gallery	155	0	0
107	Stora	110	0	0	141	Stora	20	0	0
108	Wildenstein ..	215	0	0	142	Stora	20	0	0
109	Wildenstein ..	200	0	0	143	Goldschmidt Gallery	7	0	0
110	Hamer	24	0	0	144	Bacri	48	0	0
111	Spero, A.	12	0	0	145	Patch	18	0	0
112	Stora	30	0	0	146	Stora	28	0	0
113	Manenti	20	0	0	147	Stora	82	0	0
114	Recker, A.	20	0	0	148	Bacri	75	0	0
115	Wildenstein ..	155	0	0	149	Stora	20	0	0
116	Stora	130	0	0	150	Stora	12	0	0
117	Stora	56	0	0	151	Stora	20	0	0
118	Goldschmidt Gallery	285	0	0	152	Elewart	12	0	0
119	Goldschmidt Gallery	15	0	0	153	Stora	80	0	0
120	Leitch & Kerin	14	0	0	154	Goldschmidt Gallery	82	0	0
121	Spero, A.	22	0	0	155	Goldschmidt Gallery	70	0	0
122	Stora	20	0	0	156	Goldschmidt Gallery	65	0	0
123	Passed				157	Reitlinger, H. S.	6	0	0
124	Goldschmidt Gallery	42	0	0	158	Spero, A. ..	9	0	0
125	Hamer	100	0	0	159	Goldschmidt Gallery	34	0	0
126	Spero, A.	120	0	0	160	Goldschmidt Gallery	14	0	0
127	Baer	17	0	0	161	Reitlinger, H. S.	28	0	0
128	Manenti	28	0	0	162	Goldschmidt Gallery	22	0	0
129	Reitlinger, H. S.	32	0	0	163	Goldschmidt Gallery	22	0	0
130	Goldschmidt Gallery	195	0	0	164	Goldschmidt Gallery	78	0	0
131	Goldschmidt Gallery	80	0	0	165	Hamer	70	0	0
132	Stora	20	0	0	166	Wildenstein ..	130	0	0
133	Backer, H.	5	0	0					
134	Goldschmidt Gallery	22	0	0					

LOT		£	s.	d.
167	Goldschmidt			
	Gallery	65	0	0
168	Goldschmidt			
	Gallery	52	0	0
169	Stern	165	0	0
170	Stora	175	0	0
171	Goldschmidt			
	Gallery	340	0	0
172	Tilley	6	0	0
173	Spero, A.	5	0	0
174	Stora	10	0	0
175	Stora	50	0	0
176	Stora	19	0	0
177	Reitlinger, H. S.	4	0	0
178	Baer	32	0	0
179	Spero, A.	19	0	0
180	Reitlinger, H. S.	24	0	0
181	Stora	35	0	0
182	Stora	38	0	0
183	Stora	40	0	0
184	Goldschmidt			
	Gallery	52	0	0
185	Goldschmidt			
	Gallery	52	0	0

LOT		£	s.	d.
186	Spero, A.	26	0	0
187	Stora	26	0	0
188	Hamer	60	0	0
189	Storer	50	0	0
190	Goldschmidt			
	Gallery	205	0	0
191	Recher, A.	16	0	0
192	Spero, A.	10	0	0
193	Stern	26	0	0
194	Stora	22	0	0
195	Stora	75	0	0
196	Stora	46	0	0
197	Buckmaster,			
	M. A.	15	0	0
198	Goldschmidt			
	Gallery	26	0	0
199	Stora	78	0	0
200	Goldschmidt			
	Gallery	120	0	0

Second Day's Sale £5,886 0 0

Total of Sale .. £12,061 0 0

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